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MUSIC IN THE MARQUESAS ISLANDS

BY

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AND
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By E. S. Craighill Handy and Jane Lathrop Winne

INTRODUCTION

114 The native music of the peoples of the different island groups in Polynesia offers a field for research of great interest and value both intrinsically and historically, which has up to this time been practically wholly neglected, a field perhaps richer than any other branch of ethnographic research that American or European students will be able to find in this region of the Pacific where so much of the native culture has been lost under the foreign overlay. This whole rich field lies open to anyone who cares to cultivate it, for it is still possible to hear the singing of genuinely native songs and chants in every part of the region. But no one should enter upon this work without a full realization of its requirements. The research, if it is thoroughly performed, demands not only training and experience but also the ability to learn and use various of the native dialects, infinite patience, and the capacity for enduring considerable physical and mental hardships.

Information concerning the native system of music in the Marquesas was acquired during my stay in those islands as a member of the Bayard Dominick Expedition of the Bishop Museum in 1920-1921. At that time a number of native songs and chants were recorded and a study made of the significance of the songs and the manner of presentation.[1] On returning to Honolulu the musical aspects of Marquesas chants and of Polynesian poetry in general were discussed with Miss Jane Winne, instructor of music in Punahou School, who has given much attention to Hawaiian singing. During 1923 Miss Winne served as volunteer assistant with the Museum field party engaged in an ethnologic survey of the Society Islands.

121 In the preparation of this paper I have had the skilled assistance of Miss Winne, particularly in providing a method of transcription and in the preparation of the melodic figures.

This brief and fragmentary study of chants is to be taken as merely sug-

[1] Handy, E. S. Craighill, The native culture in the Marquesas: B. P. Bishop Mus., Bull. 9, 1923.

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/2/ gestive, first of the nature of the music of the natives of the Marquesas, and secondly of a graphical method of transcribing native melodies. If it presents facts or examples of melodies that may be useful to other students entering more deeply into this subject in the future, and if the study as a whole embodies suggestion or information that may stimulate the interest of a few whose attention is given to the present day efforts of students toward securing adequate records for the study of the history of cultures and of music, this paper will have amply fulfilled its purpose.

E. S. C. H.

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MUSIC IN POLYNESIA

BY E. S. CRAIGHILL HANDY

There is perhaps no other of the important aspects of the old Polynesian civilization, now so rapidly being transformed by the imported habits and ideas of our own culture, that is less known, even to the foreigners who have lived in the midst of the native peoples for years, than the music and singing. This is due to a number of causes: lack of interest and appreciation on the part of most foreigners, and sensitiveness on the part of natives; intentional suppression of the native music by missionaries in some of the islands; and the substitution for it of religious singing from church hymnals, sometimes as a matter of compulsion by the missionaries, but to a large extent also as a result of the deliberate choice of the natives in the islands where they have turned to Christian worship with the impetuous enthusiasm so characteristic of the Polynesian temperament and quite comprehensible in consideration of the relief it must have brought to the mass of the people whose privileges were few and obligations and dangers many under the old system of tapu. It is perhaps not surprising that foreign residents in the various islands know little concerning the native music; anyone who has resided in out-of-the-way parts of the world where white traders, settlers, and missionaries are living in the midst of native populations realizes that only in exceptional instances is any interest taken in the life of the natives, and then it is apt to be rather desultory, and, unfortunately often critically condescending. If native music in the Pacific is of interest at all for the average foreigner, it is only for the sake of occasional entertainment; and at such times many of our race whose ears are attuned only to the harmonies of their own lands are inclined to concur with Captain Cook who wrote in Tahiti, after being "entertained with a Consort of Musick," that "the Music and Singing was so much of a piece that I was very glad when it was over." Perhaps today our musical senses are more cosmopolitan than were those of the great English navigator who was on the whole so appreciative of the Polynesians, for many travellers interested in music who pass through the islands attest their appreciation of the musical value of the ancient songs and chants that are occasionally performed.

What is more surprising than the ignorance of the world in general concerning the Polynesian music is the fact that the important place held by music and singing in the native culture has been, up to this time, wholly overlooked by students of the native life. Music, of course, can not be recorded, or even described with any degree of accuracy by anyone but

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114 a trained musician, and therefore no students except those who themselves have had the good fortune to become personally familiar with native music have up to this time had any acquaintanceship with it, for there have been no studies made that are of much value. This explains in part the oversight of students of the native culture. Another factor that has contributed is the fact that, although music is continually mentioned by travellers from the earliest time up to the present, it has never been given serious attention as a definite element in the native life. When most students read of singing in connection with festivals or rites, they accept it as a feature of the occasion and promptly forget it or dismiss it as an unimportant—though perhaps pleasant—accessory, much as we accept music at a dinner, a ball, or in church, as the usual thing and hence nothing to be particularly remarked.

X 533 535 All the world knows that the Polynesians were dancers; and yet music, both vocal and instrumental, had a far more prominent and serious place in every phase of the native life than did dancing. There were only certain occasions when dancing was in order, and at these times music of one kind or another always furnished the accompaniment. But there were innumerable other occasions associated with practically every activity in life—with worship, work, and war; with grief and joy; with love-making and play; with nursing a beloved child and exulting over prowess or revenge—when melody and rhythm furnished the magic skein that was woven into the evanescent webs of chant and song in which were bound, as the snared fly is enfolded by the spider, the sentiments and longings, and even the profoundest religious ideas of this race of spontaneous artists.

X 533 171 This is neither the time nor the place to attempt to make a comparative study of the music of the different islands; but it may not be out of place to mention certain inferences based on personal experience and to cite a few instances in which early visitors to islands in widely separated parts of Polynesia have mentioned singing in a way that indicates that there was group singing in all of the islands comparable to that about to be described in the Marquesas; in other words that, although perhaps formal chanting was more generally employed in the Marquesas than elsewhere, these islands were by no means exceptional in this way.

It is sometimes maintained that the ancient Hawaiians apparently had not developed group singing comparable to that of their cousins in the southern islands. If there was group singing it is certainly singular that early visitors fail to mention being entertained by choral songs, or hearing chants in connection with the religious rites. But it would be even more singular if the ancestors of a people, who today almost without exception exhibit a natural instinct for harmony and rhythm greater than that of

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the average European, had no singing of their own more advanced than the monotonous oli and mele which appear to be all that is remembered today. And the singularity becomes even more surprising, not to say incomprehensible, in view of the fact that it is beyond question that the Marquesans, Tahitians, Cook Islanders, Samoans and Tongans—all of whom were closely similar to the Hawaiians in other aspects of their culture—were singing in large groups when the first Europeans arrived among them. It appears certain that if it were possible to go back to the days when the hula organization was intact we should find that there were many occasions when the members, who were both singers and dancers, intoned meles, and probably other types of chants now forgotten, in chorus and probably in parts; that is, with melody and harmonization. But of more weight than this supposition is a bit of evidence which is based on definite knowledge that there was choral singing in the southern groups; and the personal opinion, based on several lines of evidence, that there was also part singing in these groups in pre-European times. David Malo,[2] in describing the elaborate rites performed in ancient times in Hawaii in connection with the consecration of the war temple (*luakini*), has written that at a certain stage in the consecration ceremonies, a service of "prayer" was carried on in the temple for two whole nights and days by a body of priests who had committed the "prayers" to memory. The kahunas were divided into two groups that occupied either side of the house in which the service was performed; and the service was carried on by the two groups alternately giving the recitation. Now all prayers in Polynesia were rhythmically intoned, for dynamic expression was considered essential to efficacy. When, therefore, Malo writes, or is translated as writing, that "a prayer was said," a more accurate sense of the meaning will be gained if we substitute "a prayer-spell was intoned, or chanted." Evidently this is an instance of the intonation of a religious chant by a choir of men in the temple service analogous to the intoning of the sacred chants at the temples and on the feast places by choirs of old men—who it is to be noted were called collectively *tuhuna* (kahuna)—in all rites in the Marquesas.

It is interesting to find mention in Captain King's account of Cook's[3] last and fatal visit to the Hawaiian islands of a group of dancers singing at a funeral; for dirges and eulogies were among the most prominent of the types of chants in Tonga, the Marquesas, and Cook Islands and doubtless elsewhere also. In Tonga the first missionaries who came on the ship "Duff" witnessed the funeral of one of the sacred chiefs of the

[2] Malo, David, Hawaiian antiquities: B. P. Bishop Mus. Sp. Pub. No. 2, pp. 225-6, 1903.
[3] Cook, James, A voyage to the Pacific Ocean, in the years 1776, 1777, 1778, 1779 and 1780; vol. III, pp. 161, 166-7, London, 1785.

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islands. In their description of the ceremonial performances they describe corps of women and of men as singing responsive chants as they bore material for the tomb of the divine potentate.[4] Gill[5] gives a more adequate description of the singing that was usual at the funerary feasts of the Cook Islanders. At these festivals dirges, or "weeping songs" (*tangi*), and eulogistic compositions were sung by those taking part. Songs were commenced by individuals who brought them as tributes or offerings to the dead, and were then caught up by a chorus and carried on. The dirges and eulogies, and the singing festivals and mode of performance, undoubtedly closely resembled the Marquesan chants and performances on the same occasions.

I can vouch for the fact that *tangi* are still remembered today for I heard one sung in Tahiti by a company of people from Atiu in the Cook Islands; and they sang also other types of songs, the names of which are mentioned by Gill, that were undoubtedly ancient. But these chants were intoned by a few of the older people from Atiu only after they had been persuaded with some difficulty that it was the old "heathen" songs that were wanted, and not the adapted hymns that are much more familiar today and more generally approved, and hence produced always when singing is asked for. On the basis of only two hearings I should say that singing of the Cook Islanders shows an interesting combination of quite distinct elements characteristic of the Marquesan and the Society Islands choruses. Male voices appear usually to commence and take the leading part as in the Marquesas, and the hearer has the same sense of strongly marked, rugged rhythm, contrasting with the more rapid, running Tahitian; and of a sort of heaviness or sluggishness in the voices and tempo. In range the Cook Islands songs resemble the Tahitian rather than the very restricted Marquesan. The rhythm of the Tahitian *himene*, in which the women rather than the men lead off and carry the melody, though they are vigorously supported and urged on by the men's voices which seem veritably to take hold of the melodic element and swing it along in a powerful dynamic impulsion, is quicker and more flexible than that of Marquesas or the Cook Islands, though at the same time it is very strong. These *himene* in Tahiti are probably the best known of the genuinely native performances in Polynesia. They are referred to as "genuinely native" in order to contrast them with the modern Hawaiian songs which, like most of the modern music in all parts of Polynesia, are based wholly on our own music which has been adapted in many very different and

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[4] Wilson, James, A missionary voyage to the Southern Pacific Ocean, performed in the years 1796, 1797, 1798, in the ship "Duff," commanded by Captain James Wilson (pp. 235-246), London, 1799.

[5] Gill, W. W., Myths and songs from the South Seas (pp. 181 ff.), London, 1876.

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most interesting ways in the various islands since the missionaries first came about a hundred years ago. Many *himene*, as all choral songs are called in the Society Islands, are adaptations of hymn tunes; many others are recent compositions which combine features from old chants with imported melodic and harmonic elements. But there are beside these many genuine old songs of the land, the words of which deal with heroes and events of long ago, which are remembered and rehearsed year after year for performance at the annual Bastile Day competition when prizes are given for the best singing of ancient and modern compositions. These are also sometimes sung upon other occasions of local festivity. Although these old chants may have been influenced to some extent by church hymn singing (they resemble the native hymns in some ways, but differ markedly in others) it is probable that in the main they represent the ancient form of choral song. As sung today they are elaborate compositions harmonized with seven parts, three carried by women's voices and four by men's voices. Performed by a large body of singers who have rehearsed them over and over until the whole chorus sweeps on as though animated and impelled by one will and completely unified in rhythmic and harmonic sense, these choral chants are stirring, and to some, truly beautiful musical creations.

As in the Cook and Society islands, most of the choral music that is to be heard today in the Tuamotus, Tonga and Samoa is based on old hymns introduced by the missionary teachers of the natives. This does not mean, however, that these compositions are not more native than they are European, for the people have a remarkable way of transforming in a very short time into their own metier even the most recent foreign musical importations. This modern music offers in itself, and we may be assured will continue to offer for many years to come, a very interesting field of study. But there are also the older types that are remembered and these are of greater interest to the student devoting himself to revealing the civilization of these islanders as it existed prior to European influence. On the strength of a very slight knowledge, consisting of one hearing of old Tuamotuan and one of old Samoan singing, I shall hazard the remark that the Tuamotuan singing represents a primitive form of the more elaborate Tahitian choruses (the Tuamotuans who were heard came for the most part from an atoll known to have been colonized from Tahiti), while the Tuamotuan love of sustained cadences resembles strongly the Samoan, contrasting with the modern Tahitian. The same love of sustained cadences was noted in songs heard on Maupiti, the outermost, most isolated, and most primitive of the Society Islands. Among the most charming songs in Samoa are the characteristic boat songs which are

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X533 171 chanted by the rowers and passengers in the great whale-boats used for travel by sea.

It is well known that chanting accompanied many kinds of labor in the ancient days in Polynesia—the Maoris, for instance, chanted and moved their bodies in rhythm as they planted; and the Marquesan tattooer chanted continuously as he tapped his designs into his subject's skin. There is every reason to suppose, therefore, that canoe songs were very generally used in ancient times, to accompany and strengthen the rhythm of the paddlers.

CHANTING IN THE MARQUESAS

In a musical sense the natives of the Marquesas are strangely paradoxical. In comparison with other Polynesians they appear to be lacking in the ability to learn and adapt foreign music—a talent characteristic of the people of most, if not all, of the other islands. Yet no Polynesian people employed music more continuously. In fact, it is scarcely conceivable that any people could give singing a more prominent place in their culture than did the Marquesans of olden times, for chanting or singing accompanied practically every activity in their life, and formed the central feature of most of their rites and festivities. Examples in the native dialect of stanzas of about twenty-five different types of chants used for different purposes or upon different occasions, each doubtless having its peculiar mode of performance, were collected on Hivaoa. In addition to these, some of which he also mentions, Dordillon[8] gives more than fifty names of chants—most of which he defines as "kinds of chants"—this to me seems to indicate that these are names for types of chants rather than names of single songs. To name a chant, a Marquesan combined the term for the type of chant with the name of the person it belonged to or the person or thing it was about: thus the Nani o Kae (Pretty Song of Kae), the Ru'u Tohu'i (Overturning Ru'u), and the Pu'e no One-u'i (Growing-Spell of Dark-earth).

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X533 171 Their many different types of chants for various occasions, and their mode of choral singing, indicate clearly that the Marquesans had elaborate and thoroughly systematized musical conventions of their own; and the nature of the melodies, as Miss Winne points out (p. 28), certainly is indicative of a considerable development of musical sense. The fact that the Marquesans do not take naturally to our music as do other Polynesians would seem to prove among other things that inability of a people to adapt themselves to European music is not necessarily indicative of lack of musical sense or instincts; or, to put it another way, that ability to learn European

[8] Dordillon, I. R., Grammaire et dictionnaire de la langue des Iles Marquises, Paris, 1904.

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music is not the only criterion of musical sense. The inadaptibility of the Marquesans to our music is directly in line with their evident inability to assimilate European culture or any important elements in it, which apparently results from pride and independence of character, and an intense love of their own ways of living.

Individuals sang alone when they chanted spells, or as they accompanied work with a song; priests sometimes intoned the sacred chants alone; and it is probable that a type of love song, called *uta*, of which every individual possessed one of his own, was sometimes sung alone, though it appears usually to have been performed by a chorus. It is the choral singing, however, that distinguishes Marquesans as a musical people. The records of the melodies of a few of the choral chants presented in this paper can give little suggestion of what must have been their effect when sung, with the energy characteristic of the Marquesans, by many voices to the accompaniment of clapping and drums.

When the head of a family or tribe desired to have a song or songs prepared for some festivity, the first step was to employ an adept (*tuhuna*) skilled in composition and teaching. The composer retired into seclusion to evolve from his mind the verses and melody. Sometimes a small house (*oho au*) was especially built for him by his employer, who supplied him with food during the time that he was thus working alone. After his compositions were ready, the next step was the assembling and teaching of the chorus that was to perform them. For teaching the tapu chants for important occasions, a special house was built to accommodate the singers. They dwelt in the singing house, were not allowed any indulgence of their sexual instincts, and were fed by the family for whom the chant was being prepared. The composer himself taught his chants to the chorus, all members of which, like the teacher, were subject to certain restrictions during the period of training. The type of chant determined the nature of the chorus. For example: the *pipine*, performed in honor of a maiden, was sung by a chorus of young girls; the *rari* and *uhaki*, recreational and funeral songs, respectively, by mixed choruses; the *nato* by a chorus of men of all ages; and the *pu'e*, the solemn creational chant, by old men. Every chorus had a leader (*kahua*), a man or a woman with a strong voice and musical ability, who started and directed the singing.

In the native nomenclature three voices (*eo*) are distinguished: *a'o* deep; *vavena*, medium (literally, "middle"); and *ma una*, high (literally, "on top"). There are these three voices for both men and women, corresponding roughly, no doubt, to bass, baritone, and tenor; and to contralto, mezzo-soprano, and soprano. Registers between these are designated descriptively, as *ma una o te eo i vavena*, just above the medium voice;

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533 or *mauna a'e*, very high, or *i a'o oa*, very low. Every form of chant had its established voice or register. Thus *pu'e* chant was intoned by the chorus of old men of the tribe in deep bass; while the graceful *pipine* was in a high register. In other words, the mood of the chant appears to have determined both the voice in which it was sung and the nature of the melody and rhythm. This furnishes one of many indications made evident by the study of the ancient culture of this people of their high artistic sensibility.

Singing was accompanied by vocal ejaculations, by clapping of several kinds, and by instruments. Many chants were, however, sung with no accompaniment. Accompaniment by vocal ejaculations is illustrated in the type of song called *tape'a* (p. 37). There were three ways of clapping the hands, each of which produced a different effect. Clapping with the palms hollowed and at right angle to each other was called *pu*. This produced a hollow sound, evidently suggestive to the native ear of the sound of the conch shell trumpet (*pu*). A lighter, flatter sound, contrasting with this, was produced by clapping the hands flattened and held parallel to each other, a mode of accompanient referred to onomatopoetically as *papaki*. A third type of hand clapping, called *pitike*, was sometimes used to mark time. This consisted in striking the palm of the left hand with the fingers of the right. Lastly there was the accompaniment called *poko*, to produce which the left arm was held crooked against the body and the hollowed palm of the right hand struck upon the hollow between the elbow pit and the body. This produced a sound deeper and louder than the *pu*.

534 The instruments most commonly used for accompaniment were drums made of a hollowed cylinder of wood with shark's skin stretched across the top. Although drums were of all sizes, there seem to have been two general classes: the *pahu anaana*, which were very large, some of them as much as six feet in height; and the small drums called *tutu*. There was also a very small drum called *umi*, used to accompany singing. In accompanying some chants drums of all types were employed; the great drums following the chanting with a slow ryhthm, the small drums faster. The type of love song called *ru'u*, which is typical of the northern Marquesan Islands, was accompanied by bamboo mouth flutes (*pu hakahau*), which give a very subdued, gentle note. Another type of song, the *komumu*, was accompanied by tapping one upon the other, small resonant sticks held in either hand of each singer. I do not know whether any of the other musical instruments of the natives—the nose flute, the xylophone, musical bow, bamboo Jew's harp, and trumpets made of shell and wood—served to accompany singing.

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TYPES OF MARQUESAN CHANTS

MEANING AND USE

For the sake of convenience, the chants of the Marquesans may be classified as follows: recreational, eulogistic, and religious. This differentiation is by no means clear-cut, for the classes overlap; thus the recreational songs were often eulogistic, and those classified as eulogistic were frequently sacred. The native would classify his chants as tapu or not tapu, depending upon the circumstances surrounding their composition and use. Those called tapu, or sacred, would be the chants composed with a definite serious purpose in view, such as recital at a feast or rite, and rehearsed and performed under restrictions of tapu; while the others would be old songs that had served their purpose and were repeated for amusement, or songs, such as the *nani*, that had no purpose other than recreation.

In their recreational singing, the joyous spirit of the natives found free expression; and yet many of these chants were by no means entirely play, for such songs as the *ru'u*, *nani*, and *tape'a* were prepared, rehearsed and performed with as much care and effort as were the more serious eulogistic and religious compositions. The choruses that sang the recreational songs and the eulogistic chants, such as the *putu* and *pipine*, that were composed in honor of a youth or maid, drew their membership from the class of adolescent boys and girls known as *ka'ioi*. Under this term were included all the youth of the tribe who, obeying their natural instincts and following the immemorial custom of their people, "ran wild" during the early years of their maturity, devoting themselves without restraint to all pleasure, and to self-adornment. The *ka'ioi* were recognizable by the excessive use of perfumed coconut oil on bodies and hair, by the dyeing of bodies and clothing with the yellow or golden stain derived from the wild ginger root, by such self-adornment as crowns and necklaces of flowers—particularly strings of the pungent, heavy-scented pandanus seeds—and by their never-ending frolics and escapades. But the play of the *ka'ioi* was not wholly unproductive. The youths did the work of erecting some of the special structures for feasts and rites, and both the male and female *ka'ioi* constituted the choruses that sang recreational songs and the eulogistic chants at festivals in honor of young persons. The Marquesans, true to the ideal of perfection which we may trace in their every activity in the old days, prepared and performed their recreational choral songs with all the thoroughness and concentration of effort that they gave to their most important religious choirs.

But there must have been a very different atmosphere about the songs

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X533 that were tapu and those that were not. Those learning tapu songs were under numerous restrictions; they were confined to their work, and all sorts of pleasures of common everyday life were denied them; and these prohibitions had to be strictly regarded, for delinquency on the part of a single member of the chorus was capable of destroying the efficacy of the whole work. In addition to the actual deprivations, there must have been at such times a sense of "living under a cloud"; being tapu must have carried with it for the members of the chorus, especially if they were in their youthful and ardent years, a strong feeling of what may be characterized as emotional and mental burden, a sense of oppression. But we may imagine a very different atmosphere when a chorus of youths and maids, unburdened by restrictions, gathered to learn or to sing a recreational song; when the mood of the singers was that of the "lover and his lass" for whom "life was but a flower," and the song must have gone, as in old England, "With a hey, and a ho, and a hey nonino."

The recreational chants, specimens of which are presented in this paper, are the *ru'u*, *nani*, and *tape'a*. In addition to these there are several other types that were much used in the old days. No informant was found who could or would sing any except those here presented, but examples of the verse of the *uta* song will be published in a collection of Marquesan lore.[1] There were *uta tapu*, and common *uta*. The *uta tapu* [764] were distinctly religious chants with erotic words, which, handed down as family heirlooms, were sung at funeral feasts as tokens of affection for, to give pleasure to, and doubtless also to stimulate, the spirits of the departed. But common *uta* were mere love songs in which any boy or girl, or for that matter, any older man or woman, might express passion for one of the opposite sex. Words of such songs are very easily obtained; and it is beyond question that there is many a native who could sing them if caught in the right mood. Natural shyness and constraint would make it difficult for a native to sing one of these before any foreigner; and anyone who at all understands the Polynesian nature, or for that matter youthful and temperatmental human nature anywhere else in the world, must realize that it would hardly be possible for a Marquesan to sit down with a prodding ethnologist and in cold blood produce a sample of the type of song that is but the spontaneous expression in music and poetry of an impassioned soul.

X533 534 Another type of recreational song that was very popular in the old days was the *komumu*, or *mumu*. The peculiar feature of this chant was its accompaniment. Each singer in the body of men and women who performed the *komumu* held in the left hand a stick of soft, resonant wood.

[1] Handy, E. S. Craighill, B. P. Bishop Mus. Bull. in preparation.

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These sticks varied in size; the larger sticks had on the underside a small hollowed place that was held over the hollow of the palm. As they sang the *komumu* at feasts or at home in the evening, the singers, seated in a circle, accompanied the chant by tapping on these resonant bits of wood each with a stick held in the right hand; and a bass was furnished by several small resonant logs that were tapped in the same manner, but in slower tempo. It appears that men and women of all ages sang this song. Tradition has it that the first *komumu* was taught to a Hivaoa man by two ogresses who lured him into the uplands and made him captive; afterwards, when the hero of the legend escaped and returned to the habitations of men, he brought back with him a new kind of song which has been a favorite ever since.

Although the following remarks by Melville are scarcely to be called an appreciative picture, evidently they are descriptive of the singing of the *komumu*, and they may serve to give some idea of the effect of these singings. What Melville speaks of as "half-rotten sticks" were undoubtedly dried pieces of fau wood which though solid is very light and porous, and on account of its resonance, is used in the *komumu* and for making xylophones. Melville[8] wrote:

> Every night, before retiring, the inmates of the house gathered together on the mats, and squatting upon their haunches, after the universal practice of these islanders, would commence a low, dismal, and monotonous chant, accompanying the voice with the instrumental melody produced by two small half-rotten sticks tapped slowly together, a pair of which were held in the hands of each person present. Thus would they employ themselves for an hour or two, sometimes longer.

The eulogistic chants were not merely songs composed and sung in honor of someone as a complimentary expression or as a feature in some entertainment, as one unacquainted with the Marquesan mind and manners would probably suppose. Although some eulogistic chants were purely for pleasure and amusement, others were serious in their purpose, forming, so to speak, the nuclei about which feasts and festivals of large social and religious significance were enacted. Socially, chants such as the *putu*, when performed with accompanying formalities, had a lasting effect upon the prestige of the honored youth, and for his whole family connection as well, in enhancing his and their prestige, and celebrating an event that would be remembered as long as the song itself was sung, which might be for generations. Often the occasion of the composition of such a laudatory chant as the *putu* would come about when a tribal headman would call upon the tribesmen to build a new feast and dance place with great stone platforms and paved court in honor of his first-born son.

[8] Melville, Herman, Typee—a peep at Polynesian life during a four-months residence in a valley of the Marquesas, p. 257, New York, 1876.

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X533 The elaborate festival that would be celebrated when the new arena was
534 completed, and the ode, composed in honor of the youth, that would be chanted, would constitute an historic event that would glorify the individual, his family and his tribe, to the end of the memory of man, or certainly as long as there was any man living who could tell posterity for whom the place of celebration (*taha ko'ina*) had been built.

X533 The eulogistic chants had also a religious aspect, but this was more
789 important in certain other chants that were recited for the first-born when he was a child. (See p. 23.) One of the fundamental concepts in the native religion was the belief that men and gods, in fact all things and beings whatever their nature, on account of a sympathetic psychic rapport that was thought to exist naturally (as between relatives), or that could be artificially established, were subject to direct influence through the medium of and by means of the repetition of "words with power" in dynamic chanting, and by dynamic movements accompanying the recital. The process of empowering the individual was also aided by the use of potent objects that served as mediums of psychic power. It is not difficult to picture the atmosphere of these occasions, nor to realize the actual effect that must have come to the child or youth. To the Marquesan, the feeling of the sense of power that must have come as an ever increasing accession during these performances would be sufficient proof of the actual effect; and we may surmise that the exuberant personal vanity characteristic of these people rendered the effect actual and lasting. The expansive feelings of pride and satisfaction would not be passing sensations but lasting realities that would be roused anew with every reminder of the event. Unquestionably these eulogistic singings had just the beneficial effects that the Marquesans attributed to them, though perhaps, American and European students will believe, from causes and in a manner different from those imagined by the natives.

X533 Besides the *putu, pehi, pipine* and *pope* (pp. 23-4), which were the only types of which Haapuane, my Marquesan informant, knew the melodies, there were a number of other kinds of eulogistic songs for different occasions. Several of these, the *Ti'e-mata* and *Faufau-oa*, were composed to be sung for the first-born boy at the chanting festival (p. 23), celebrating the completion of his education in the learning of the sacred chants and genealogies. The *pope* was composed and sung at the time of the consecration of a new house for the first-born; and the *putu* and *pehi* were performed in his honor when he had attained to young manhood. In addition to these, two other types of eulogistic chants may be mentioned. The *pu'ukeha* was a song similar to the *pipine*, but instead of honoring a young girl, it was composed and sung in honor of a

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person's mother. Still another type was called the *i'i*. This, it is said, was a form of tribute paid when there was a feast in honor of a chiefess. When a *ko'ina i'i* was announced, people of the home valley and many from neighboring friendly settlements would come prepared to sing *i'i* in honor of the chiefess; and all would bring, as appropriate gifts to accompany their songs, offerings of flowers. According to legend, the first *i'i* was taught to a young man who was desirous of attending a festival in honor of a chiefess by two birds, who were in reality "wild women" (*vehine hae*) of the mountains. The youth, who was handsome as heroes of legends seem usually to be, charmed not only the chiefess but all the other ladies at the feast, so that they were all filled with a passionate desire for him.

Of the strictly religious chants there were many kinds. Before describing these it will be well, without dwelling too long on this subject—which would in itself require a whole book for thorough explanation and illustration— to bring out certain of the most important points with regard to the place of chanting in the native religion. The Marquesans, like all Polynesians, chanted their prayer-spells because they believed in the efficacy or dynamic effect of rhythmic intonation; they considered such intonation to be an essential feature of all religious recitations. The singing of the choral religious chants is nothing more than intonation by large groups with prescribed rhythm and melody of causative dynamic spells. These chants may be compared to the liturgies of the Christian and the Thibetan Buddhist churches. The Marquesans believed that the gods who animated and vivified all nature, including man and all other living beings and things—in fact, nature as a whole, made up of gods and spirits, and earth-dwelling beings and things—were affected directly by these causative recitations.

The *pu'e* chant describes the growth (*pu'e*, to grow) of the world from its beginnings. It was intoned to consecrate children and such things as new houses and new canoes. The idea in the native mind apparently was that the dynamic recitation, along with the repetition of many meaningless "words with power," of the stages of the world's growth served to make the new thing one with all nature and thus to consecrate it, psychically binding it firmly to all growing, living nature. The *pu'e* was strictly tapu, and was never intoned except by priests and the old men who constituted the choirs in the great ceremonies. But there was another creation chant, called the *vavana* (which probably means "sacred knowledge") which, though tapu, was learned and sung by women as well as by men. (Women as a class were not tapu as were men.) This, like the *pu'e*, was intoned in a slow tempo accompanied by clapping of the

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hands. The words of the text secured from Tahia-ti'a-ko'e, a woman on Hivaoa who had written them down from the dictation of her grandfather, the last ceremonial priest of his valley, recapitulate the conception, birth and growth of a child, linking these stages with reference to the mythical birth and emergence of the gods, who were the children of Heaven and Earth and the ancestors of all men.

As in the *pu'e*, there is in the *vavana* a continuous repetition of meaningless rhythmical phrases which I have spoken of as "words with power." The *vavana* was chanted for boys and girls. One of the most interesting features connected with the creation chants is the fact that the teaching of them to a boy or girl by a priest employed for the purpose constituted the education of the child in history and religious philosophy, while at the same time it fixed in his memory words he needed to know for his own well being in life. Several other chants of the same nature as the *vavanā* were secured from Tahia-ti'a ko'e. One of these was used to consecrate a shrine that was erected for the first-born boy in the rites connected with his singing festival; and another had to do with making a sacred adz, a canoe, ornaments and clothing such as befitted an honored son, and with the preparation of a feast in his honor. The learning of these chants, which recount the technical processes of the labor they had to do with, was also educational. It is expected that these chants, some of which are of great length, will be published in native text with English translation.[9]

The sacred *uta* were choral songs with erotic words that were chanted by groups of relatives, both male and female, on the feast place at the time of memorial festivals in honor of the spirits of the departed. The use of erotic songs at these times is peculiarly interesting in its religious significance. The spirits of ancestors were believed by the Marquesans to be mediums of fertility for the people and their food; that is, the procreative activities of the relatives who had passed on into the other worlds were supposed to be intimately connected with the fertility of women on earth and that of animals and fish, trees and plants. The erotic songs intoned by the choruses were believed to rouse and engender generative energy in the ancestral gods, and to induce the needed procreational activity in them as a result of the same stimulation of desire as was felt by the human beings who sang and heard the chants. All nature, behind which the gods lurked as the creative powers, was conceived by these exuberant, full-blooded and intensely emotional people, to be responsive to the same impulsion by which they themselves were influenced, and to embody the same passions. The very existence of men

[9] Handy, E. S. Craighill, Marquesan folk-lore: B. P. Bishop Mus. Bull. in preparation.

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was believed to be dependent upon the procreational activities of the ancestral gods; and therefore erotic words, reverberating drums, and the rhythmic power of hundreds of voices, combined with pantomime and dancing calculated to stir the passions, were the means that they employed in full faith that the result would be more children and plenteous food. Other types of chants were likewise supposed to affect both men and gods, though not in just this way. Thus there were war chants calculated to fill warriors and their gods alike with fury and power to kill; and chants that aided labor. Besides the funerary chants (p. 24), various other chants were used for a number of purposes immediately after death as for strengthening the departing spirit. This particular chant also served to strengthen the spirit of a new-born child. Quite distinct from these more important religious compositions were various types of personal spells, working and fishing spells, and chants of exultation. In the ancient days, the varieties of different kinds of chants must have been very great; to have collected and studied examples of all of them would indeed have been a Herculean task requiring the talents of an ethnologist combined with unusual linguistic and musical gifts. Unfortunately the day is past when a thorough study of this kind would have been possible; and yet much could still be done with the proper facilities not only in the Marquesas, but other Polynesian islands as well.

The singing of choirs was a prominent element in Marquesan worship. The more important religious chants that accompanied the great ceremonies on the feast places and at the temples were intoned by choirs of old men spoken of as a class as the *tuhuna*, who were trained in their part of the liturgy as thoroughly and as carefully as were the priests who led the ceremonial. The choirs had a definite place and prescribed manner of seating on the feast place and temple. During their rehearsals and during their rites they were subject to the strictest tapu.

The following remarks of two Europeans who heard the singing of native choirs before the ancient civilization was broken down, may give the reader some idea of the effect of this music. Langsdorff[29] quotes as follows another member of Krusenstern's expedition who heard and described some sacred chant on Nuku Hiva:

> The same notes are sung by all, in the highest parts not going beyond the voices of boys. The music sounds throughout droning and humming, mournful and melancholy, and concludes in the manner of our choral music. It resembles strongly the melody of the Romish Kyrie Eleison, which is still sung in many German churches in the same manner as the monotonous orss of the monks.

[29] Langsdorff, G. H. von, Voyages and travels in various parts of the world during the years 1803, 1804, 1805 (p. 164), London, 1813.

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Gracia,[11] one of the first Catholic missionaries, testifies to the impressiveness of the ancient choral chants in these words:

> The most dignified member of the troupe intones his chant or hymn, which he has composed, or which he composes at the moment; it often consists in only two or three words, repeated with an unbelievable majesty. As soon as he sings, all the others follow him in the same tune, which is on only two or three notes, but which is as solemn as any music in the world. At the same time, the measure is beaten with great blows of the flat of the hand by two or three vigorous fellows, on drums five feet high. . . . Nearby it is only a heavy noise giving the effect of a bass in a concert; but at a distance it is a powerful and grave sound which is heard at least half a league away. Whole nights are passed in such chanting, often part of a day, and sometimes a whole week or more, when it is a part of a festival of major importance, such as one to influence the gods in favor of a war, or to save a high chief from death. I have often been present at these chants, at which the only part taken by the assembly as a whole was by a mournful silence and a respectful mien, all being seated with crossed legs, . . . as were the chanters themselves, and I assure you that I have never seen anything more impressive and majestic.

The chants referred to by both these writers were probably religious recitations of the same type as the *pu'e*.

RECREATIONAL CHANTS

RU'U

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Ru'u is the term applied in the northern islands of the Marquesas group to the kind of love song that is called *nani* in the southern islands. The *ru'u* (melodic figure 1) was heard on the island of Uahuka and was at first supposed to be Marquesan in origin as the nature of the melody and mode of singing are identical with that of the *nani* on Hivaoa. It was later discovered, however, that one of the singers who performed it, himself a native of Paumau, Hivaoa, had learned the song in the Tuamotu Islands and had taught it to the singers of Hane, Uahuka. About two and a half years after this, while being entertained by a group of Tuamotu singers in Tahiti, this *ru'u* was sung to a woman from Takaroa who instantly recognized the air. After a moment's thought she said it came from the island of Pukapuka. This was a most interesting remark in view of the fact that Pukapuka is one of several small atolls in the Tuamotus which lie nearest to the Marquesas, and that its dialect is known to differ from that of the western Tuamotus to such an extent as to make it difficult for a man from Rangiroa, for instance, to understand one from Pukapuka. Near Pukapuka, its people speaking the same dialect, is Napuka, which is known in Hivaoa as an island to which a number of refugees, defeated in war on Hivaoa, had been blown on rafts of bamboo. The whole group of facts concerning the song, therefore, furnish striking illustration of several points: connection between the northeastern Tuamotu

[11] Gracia, Mathias (Le P.), Lettres sur les Iles Marquises, pp. 64-65, Paris, 1843.

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islands and the Marquesas; the transmission of a melody from one group of islands to another, which is of course occurring continually nowadays; and lastly, the intricate difficulty of discovering ultimate origins of some cultural elements even within Polynesia itself. 533X 177

The song was performed on Uahuka in the following manner: 533X

Two lines of men faced each other, each man resting in a semi-squatting position on the left knee, with his right elbow on his rigl knee, and his chin resting on his right hand. A line of girls sat in the space between the two lines of men, sang also and accompanied the singing with slow graceful movements of the hands and upper body, the motions being always in unison, and illustrating in vague pantomime the words of the song. One of the men led off always with the first line and refrain, after which the whole group joined in. The very simple harmonization which is illustrated in melodic figure 1 is intentional and more or less fixed. The two parts were repeated as written a number of times, separately and together, by the man and the woman who assisted in writing down the strains. The informants stated, further, that when there was a large group the women sang three different parts but the men only the one. The singing was slow and quiet, the whole effect being one of subdued meditation.

The first occasion of my hearing the *ru'u*—by a group of young friends who, one moonlight night, gathered before our house in Hane—was a most affecting and memorable one.

NANI (RARI)

Most *nani* were composed in honor of a young woman, the words having indirect reference to her. But the song Nani o Kae (melodic figure 2) concerns itself with a legendary subject. The performance of this *nani* was witnessed at Atuona on the island of Hivaoa. The women sat facing the observers, accompanying the song with motions of the upper body and arms. The men were seated in a line at right angles to the several lines of women. This type of song used to be intoned by the group standing. There was no accompaniment for the *nani*, either of clapping or with drums. One woman, referred to as the *kahua*, sang the first line alone, whereupon all joined in. The men's and women's voices appeared to be in unison for the most part, but with occasional simple harmonization. The only place where the harmonization (if it may be so called) was particularly noted, was on the sustained final syllable of both verse and refrain. Here all, both men and women, commenced the syllable in unison, but on the second beat some of the men raised their voices one tone, producing a dissonance which was evidently agreeable to their ears, since the same thing was repeated each time. This furnishes an interesting contrast with the *ru'u* heard on Uahuka, in which the men's voices were dropped and held a tone below the tonic at the end of the first verse.

It will be noticed by students acquainted with the dialects of Polynesia that many Tahitian words occur in the text of this song, intermingled with 533X 191

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X533 191 the Marquesan. This must not be taken as an indication that this *nani* is not a genuinely Marquesan chant. Practically all Marquesans today know how to speak Tahitian, and it is their habit in singing these recreational songs to insert Tahitian words in places where they produce a more graceful effect than the harder and more staccato Marquesan equivalents. It is only in their singing that the natives do this; in conversation among themselves they prefer their own language.

X533 773 The Nani o Kae may be accepted as a genuine ancient Marquesan song since the poetry is based on themes from one of the old legends of Hivaoa, the story of Kae. Hina, the chiefess of Puamau valley, the ancient name of which was Vai Noi, summoned her brother-in-law, who was a great whale, to take Kae to Taaoa. Kae was instructed to kick a certain rocky islet as he passed. This act was in some mysterious way to cause the whale to turn about so that its tail instead of its head would come upon the beach at Taaoa. Kae failed to kick the islet; and, in consequence, the whale came up on the beach head-first, whereupon the people of the valley attacked and killed it.

TAPE'A

X533 The *tape'a* was a companion piece of the *nani*. Three or four *nani* would be sung, and then the *tape'a*, after which the singers would rest. Only the women actually sang the words, the men accompanying them with body and arm motions as in the *nani*, but singing louder and with more spirit. While the women sang, the men accompanied, their part being referred to as *haakoakoa*, which may be translated as "warming up." In rhythm with the singing, the group of men sometimes ejaculated forcibly, "Ugh! Ugh! Ugh! Ugh!" accompanying these expulsions of breath with vigorous motions of the arms up and down like those made in hauling on a rope; at other times, with tremendous vigor, they ejaculated "Ugh-huh-ugh! Ugh-huh-ugh!" twice, swinging the upper body first to one side, then to the other; then, throwing the right arm forward from the shoulder and striking it at the elbow, they ejaculated with great force "Mahu-mahu," a word which has an erotic meaning. Done by only a small group of about eight men, this male accompaniment was remarkably powerful and rousing. It needs little imagination to conceive the dynamic power of such a performance by a large group of virile natives. (See melodic figure 3.)

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EULOGISTIC CHANTS

PIPINE

The *pipine* was a chant composed in honor of a young woman and sung at a feast prepared to celebrate the occasion of the singing. Such a compliment might be paid by the girl's father, by other relatives, or by friends. The song was taught to a group of young girls who, after thoroughly learning the words, melody, and rhythmic movements, sang it as the central feature of the feast. The girls were seated in rows, and as they sang, accompanied the melody by light clapping with flat hands (*papaki*), varied by the hollow-hand clapping (*pu*), the shoulders and hands at the same time being swung slowly from side to side in rhythm with the melody. The first line was sung alone by the leader or director (*kahua*), and the song was then picked up and carried on by the whole chorus.

In the example presented in melodic figure 4, the young woman is described as preparing herself for the feast to be given in her honor.

POPE

It was the custom in the Marquesas for a father to erect a new dwelling for his first-born son. The *pope* was a song composed for the occasion and sung at the opening of the new house, the song being chanted in the house on the night following the formal consecration and the feast of entrance, by the relatives of the boy. The singing was accompanied by clapping, the hands and shoulders of the singers being swung from side to side in harmony with the rhythm of the song. (See melodic figure 5.)

PUTU

The *putu* (melodic figure 6) was a song for a young man, chanted in his honor at a feast given to celebrate the singing. In a performance observed at Atuona the chorus consisted of men of all ages, but no women. The men stood as they sang, being arranged in concentric semicircles, having the old men with deep voices in the center, the middle-aged men next, and the young men on the outside. They all sang together, apparently in unison, except on the line *"A hau mai te oho he oho,"* which was repeated twice. The first time, this line was sung by the old men in a deep voice (*i a'o*); the second time, by the middle-aged men in a medium voice (*vavena ae*); and the third time, by the young men in the high voice (*mouna nui*).

The accompaniment consisted of drums and clapping. Throughout the whole song the singers clapped (*papaki*) regularly, one, two, three, four, followed by a rest. Occasionally the tempo of the clapping was doubled.

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X 533 Several men marked time throughout the singing by clapping regularly in the manner called *pitiha*. The singing was vigorous and precise.

PEHI

The *pehi* was sung after the *putu* and marked the completion of the singing in honor of the youth for whom the feast was celebrated. It is evident from the words of the *pehi* that it was a kava drinking song. (See melodic figure 7.) The accented rhythm of the melody was marked, and the mode of performance very energetic. The chant was unaccompanied by drums or clapping. In rhythm with the song, the chorus of men swung the upper part of their bodies from side to side, and the two hands, palms up, were shoved forward or to one side or the other, with a motion resembling shovelling, perhaps pantomiming or accompanying the presentation of the kava cup.

RELIGIOUS CHANTS

UHAKI

V 533 765 The *uhaki* was a dirge composed in honor of a dead warrior and sung on the tribal feast place upon the occasion of one of the memorial festivals celebrated periodically on behalf of the spirits of the departed. The nature of the chant as a mourning song or dirge is indicated by the inclusion after every second line of the wailing that is typical of the histrionic mourning of all the Polynesian peoples. Commonly, the wailing over a dying person, a corpse, or at a tomb, was participated in only by the women; but when the wail occurred in the *uhaki*, both men and women took part. The wail starts with a slow wavering sound deep down in the throat covering a musical interval of about a whole tone, the wavering of the voice being gradually accelerated until it is almost a trill, and is continued until the breath is exhausted. The words of the example of the *uhaki* here presented in melodic figure 8 have reference to a war of revenge. The chant was intoned in unison throughout by a chorus of men and women, and was accompanied by small drums. The verse is of considerable length. Only the first few lines are given in the example, but the remainder continues with exactly the same melody carried through every pair of lines and followed by a wail, continuing the final vowel sound of the last line preceding it.

NATO

X 533 It is said that the first *nato* was composed by a *tuhuna* named Taitihu, who lived long ago in the valley of Vevau (Atuona), on the island of Hivaoa, and that all subsequent *nato* have been modeled after his original. *Nato* were learned and sung by the old men (*tuhuna*) of the tribe at the

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time of the great festivals such as those in honor of the spirits of the departed. The words of the example selected (melodic figure 9), refer to some historic or mythical event. Each *nato* must have its characteristic melody; it is said that those learned in such things were able to recognize even at a considerable distance what *nato* was being sung. When the Naiki tribe of Atuona came together to celebrate a festival in which all the subtribes were to participate, the old men of each of the four subdivisions of the tribe would meet to learn and perform chants of various kinds. On the morning of the opening of the festival, the drumming and the chanting of the *nato* were commenced before dawn. A number of *nato* were first chanted, and after them the *pu'e* and other songs.

The singing was accompanied by clapping as indicated in the melodic figure and by the beating of the great drums (*pahu anaana*) and the small drums (*tutu*). It will be noted that the example given has four parts or variations of the melody used with different parts of the poetry.

PU'E

The *pu'e* was perhaps the most frequently used, and hence most important of the religious chants of the Marquesans. The word *pu'e* means "to grow," and the words of the chant, which is very long, recount the growth of the land. The chant was intoned by the tribal priest upon the occasion of important family rites, such as the consecration of a new canoe or house, and by a large group of old men at the feast place at great festivals. When chanted by a chorus of old men, the singing was accompanied by a number of great drums about six feet in height, and small drums, in addition to the clapping indicated in the melodic figure. (See melodic figure 10.) The chant was strictly tapu—no women were allowed to be present when it was sung.

METHOD OF RECORDING CHANTS

The melodies presented in this paper were recorded by ear with the aid of a violin which was tuned to a definite pitch by means of a bell. In recording tempo, a watch served as a standard for measuring the number of beats per minute. These chants were carefully worked out and checked up with informants who approved them upon repetition, and may be accepted as roughly correct illustrations of native singing. The song entitled *pu'e* was recorded on the island of Uahuka, with the aid of Teahu Taniha and his wife, Tahia Pooheana. All the other chants were worked out at Atuona, Hivaoa, with the friendly assistance of the learned Isaac Puhetete, called Haapuane, the organizer and leader of such dancing and singing as is still performed upon the occasion of the Bastile Day celebrations of the French

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X533 126 Administration. The type of recreational songs called *rari* in the southern, and *ru'u* in the northern Marquesas islands is the only one that may be said really to survive today. Other chants are held in mind by a few of the older people with tenacious memories. It is probable that one could count on the fingers the number of natives living today who can give either words or melodies of the very sacred chants such as the *pu'e*.

123 The circumstances that led to my being able to record the melodies of the chants included in this study should perhaps be mentioned, for the story throws a good deal of light on the subtle influences that may help or hinder the ethnologist in Polynesia. They also reveal clearly that fathomless depths of "information" may lie at the bottom of the mind even of an apparently perfectly "civilized" and "missionized" native that may be tapped by the sympathetic and friendly student if he happens to touch the right spring that will throw open the doors in the natures of these people who are capable of appearing as open and accommodating as a smiling lagoon, while in fact their innermost thoughts are as tightly shut in and invisible as the pearl oyster that lies in his closed shell on the coral bottom.

Mrs. Handy and I had lived for three months at Atuona on the island of Hivaoa without hearing any native music in spite of the fact that I had repeatedly asked native friends with whom we were continually associated if they did not know how to sing some of the old songs, receiving always a negative reply. When in the fourth month we went to the island of Uahuka in pursuance of our various studies I had with me a cheap violin, procured in Tahiti entirely with a view to giving myself diversion and amusement. At Hane, on Uahuka, where our relationship with the inhabitants of the small local settlement was very friendly, I produced my violin one evening when some of the young natives were at our house and we had a modest concert for their amusement, the violin and Mrs. Handy's voice furnishing the entertainment with some songs that would be called truly ancient in our own country. Our friends, few of whom had ever seen or heard a violin, and none of whom had ever been entertained with music by foreigners, were duly enthusiastic, and concerts were thereafter a regular feature in the evenings during our stay. What was our surprise and delight one evening when the local missionary was absent in another valley, to have a small group of young native men and women, after much whispered consultation, arrange themselves on the ground outside our house and commence the Ru'u Tohu'i. Thereafter there were many evenings when we exchanged music in true Polynesian fashion; but the natives would never sing when they thought the missionary might hear it or get wind of their backsliding. Later, on the island of Uapou, where the people were less independent in spirit, I never succeeded in hearing a single song, in

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spite of a longer stay than in Uahuka, equally cordial relationships, evening concerts, and frequent urgings. On a few evenings we were treated to music on bamboo flutes which were brought to our house concealed under the clothing of our friends. I am certain that the people of this place knew songs and could have sung them had it not been for the intimidating spectre of missionary suppression. 123

After our return to our headquarters in Atuona, I was outspoken in my enthusiasm about the singing of Uahuka, and instituted the custom of having evening concerts, with the result that one evening a group of men and women of the valley was assembled under the leadership of Haapuane, whose pride was piqued by my admiration of the talents of our Uahuka friends, and gave us a concert that far excelled in interest those heard before. Following this, I found that Haapuane knew not only the text of a number of the chants, the words of which he had formerly given me, but also the melodies, and in addition a great deal about the ancient native system of singing. There followed the study with him of the chants, which, with the exception of the *ru'u* recorded on Uahuka, are presented in this paper.

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MUSICAL OBSERVATIONS

BY JANE LATHROP WINNE

X 533 The result of interesting researches described by Mr. Handy in this paper and elsewhere [12] gives a most comprehensive impression of the importance of music in the life of the Marquesan people. Music was a vital expression throughout the activities of their lives.

The ancient Polynesian, understanding himself as a part of all nature, gave to his natural expressions a characteristic virility, spontaneity, and intensity of thought and action. The skillful Marquesan, abounding in vigor and imagination, is nobly expressed in his art of carving and tattooing. His poetry, too, is vivid and powerful in its elemental suggestiveness, yet as often revealing a sense of the beautiful in graceful, discriminating touches. Throughout his expressions appears a marked sensibility to the appropriate application of artistic values.

Such native ability, combined with the definite communal system under the tutelage of the tribal bards (*tuhuna*) resulted in a wholehearted yet trained expression of their poetical conceptions. Such choral chants were not only an essential part of every festival but as religious intonations, exerted a powerful effect. A natural devotion which attended all work and family or tribal experiences was a fundamental force in these great singing festivals. The dedication of the home, the advent of the first-born son, the season of abundant harvests—all such events were marked by impressive and appropriate chants composed by poets especially for the occasion. In portions of chants, as recorded on pages 32-51, is given some idea of the variety of poetical expression appropriate for numerous occasions. The lyric expressions or love songs (melodic figures 1, 2, 3) marked in rhythmic movement and light, graceful gesture, offer an interesting contrast to the dignified, powerful, religious intonations (melodic figures 8, 9, 10). The chants in honor of the young girl (melodic figure 4) and first-born son (melodic figure 5) are charming bits of grace and poetic beauty, while the two other chants in honor of the young man (melodic figures 6 and 7) are expressed in abrupt, clear-cut monotone, abounding in diversity of rhythm, and rendered with rousing spontaneity and intensity of vigor.

The chants, springing as they do from the very mood and rhythm of the poetical thought, are expressed in unique mode typical of the people themselves. For the histrionic, emotional Polynesian, the poetical idea is vivid. His entire body is an instrument for its free expression. Consequently his singing, abounding in rhythmic impulse and dynamic movement is often

[12] Handy, E. S. Craighill, The native culture of the Marquesas, B. P. Bishop Mus. Bull. 9, 1923.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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punctuated by dramatic gesture, extraordinary voice productions, and stirring drumming. Or with change of poetical mood, his usual direct staccato manner glides into subtle nuance expressed in graceful slurring, inflection, or sustained duration. Rhythmical ejaculations and unlimited breath capacity lend verve and power. The nature and possibility of the men's voices particularly, can scarcely be imagined. Singing with free, open throats, bodies bent in rhythmical movement, they produce tones almost unlimited in expanse and depth. Short phrases cried in high voice are equally characteristic. Appropriate mood, the Marquesan expresses through a discriminating use of six qualities of voice. These six registers include the usual high, medium, low, and three additional voices termed: just above medium, very high, very low. Subtle tonal distinctions, too, are heard in the use of quarter step and three-quarter step (melodic figures 2, 5, 7), and a sense of established tonality pervades most of the melodic progressions. 533X

Thus the Marquesan, as a natural artist, applied his numerous faculties and effected great variety of poetical expression, within the narrow melodic range, for the compass of none of the chants recorded exceeds the interval of a fourth. A rudimentary sense of harmony also creeps in (melodic figure 1) and gives added interest, especially so since the subject of part-singing in ancient Polynesia has been a debatable matter. The primitive harmony suggested in the Ru'u Tohu'i bears some resemblance to the manner in which voices were combined in other parts of Polynesia. The dissonance of a second seems to have been pleasing to the Marquesan, for he appears intentionally to sustain it.

These impressive, characteristic moods of the free, virile Marquesan, so impossible of rendition by Europeans, seem decidedly foreign to standardized staff notation. Neither the melodic nor rhythmic idea is fixed, but flows from the *tuhuna* in natural interpretation of the poetical lines. In these appropriate expressions the Marquesan shows a marked appreciation for certain elements of musical and rhythmical impulse which are considerations in design and composition. It is with a feeling of sincere admiration for the capacity and expression of this natural artist, and yet with a hesitancy that this vivid music-poetry is transcribed. However, those students who feel its moods will undoubtedly find much outside the very general observations suggested in this paper.

It has seemed desirable to set these chants in the form of melodic figures. This free, pictorial method intentionally gives prominence to the poetical line and at the same time shows graphically the elements of design and composition. The native invention and appropriateness of design, although oftentimes but a mere suggestion of form, speak for themselves.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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X 533 The chants recorded in this paper represent a considerable variety of expression. They have been classified as recreational, eulogistic, and religious. See pp. 13-25. The recreational choruses (melodic figures 1, 2, 3), full of melodic movement and gesture, give three very distinct ideas of lyric expression. The poetical *tape'a* (melodic figure 3) is the most intense in feeling, although the melody does not indicate it. Through the men's rhythmic gesture and erotic ejaculation it becomes highly emotional. All the chants accompanied by powerful rhythmic effects appear to be the most simple melodically.

In the eulogistic chants, especially, is evidenced that sensibility to appropriate expression. Gliding into the graceful *pipine*, there is immediately felt (melodic figure 4), a sense of flowing continuity even in those short phrases. Here, indeed, is the lightness and subtle grace of the Marquesan maiden for whom it was sung. The charm in the poetical idea of the *pope* (melodic figure 5), the reader may find for himself. The ascending melody of each line suggest most appropriately the cloud-wreath of the aspiring young chief. Through the simple melodies of both these chants flows a most graceful slurred motif, in downward trend in the *pipine* (melodic figure 4), and in upward trend in the *pope* (melodic figure 5). A third very interesting variation of this same motif occurs in the *nato* (melodic figure 9) in which it is still more prominent as an element of composition. The *putu* (melodic figure 6) and the *pehi* (melodic figure 7), sung in honor of the young man, give an idea of Marquesan vigor and directness. The *putu*, so distinctive in its straightforward monotone is clear and strong, like the character of the Marquesan man himself. The climax is powerful indeed, in the refrain *"A haumai te oho, he oho"* (line 17) sung in turn by the three choirs of men's voices amidst ever increasing rhythmic impulse of clapping and drumming. The chanting of the *putu* leads into the *pehi* (melodic figure 7), the drinking song with its accelerated vigor and gaiety, expressed in abrupt phrase and irregular rhythm. Nor is it surprising to find, as the opening of this kava song, an unusual interval inflection that occurs in none of the other chants.

In the impressive, religious intonations, simple melody pervades, accompanied by powerful, dynamic movement. Each of the three religious chants expresses a distinctive mode. The *uhaki* (melodic figure 8), characterized by the wail, is the mourning song. The *nato* (melodic figure 9), in its poetical form of four different parts, inspires interest. It is said that a *tuhuna* of ancient times originated the form after which all *nato* have since been modeled. The second part of this chant contains that element so popular in folk-singing, repetition after repetition of the same stanza, naming each time one of the ten stone slabs mentioned in the story. The chanting

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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expresses clearly the four distinct parts. The slurred motif plays a most interesting part, adding grace and melodic variety to this almost monotone chant. Accompanied by both clapping and drumming, the *nato* presents a musical subject worthy of much admiration. The sustained, powerful *pu'e* (melodic figure 10) with its positive strength and fundamental expansiveness, suggests the real purpose of the old religious chants. They were not merely devotional choruses. They were in reality magic spells believed to affect nature directly in their powerful, dynamic concentration.

MELODIC FIGURES

EXPLANATION OF FIGURES

In the melodic figures reproduced on pages 32-50 the following symbols are used:

Pitch is indicated by the letters along the vertical line to the left, these letters representing the diatonic tonal progressions, as follows:

$\bar{\text{f}}$, $\bar{\text{g}}$, $\bar{\text{a}}$, $\bar{\text{b}}$, treble register (above middle c);
f, g, a, b, bass register (below middle c);
G, A, B, low bass register (below bass c);
½ a, one-half step above g, ½ b, one-half step above a; ½ g, one-half step above f.

Tonal duration is measured by horizontal lines as indicated at the top of each melodic figure.

Meter and accent are absolutely dependent upon the natural emphasis of the poetry itself. In the figures, a melody line which is continued unbroken to a following tone above or below indicates slurring or continuation of tone in contrast to the rather staccato and usual manner of Marquesan chanting.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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MELODIC FIGURE 1: RU'U TOHU'I

Tempo: 108 beats a minute. ——, 1 beat; —, ½ beat; —·, ¾ beat; —·, ⅛ beat.

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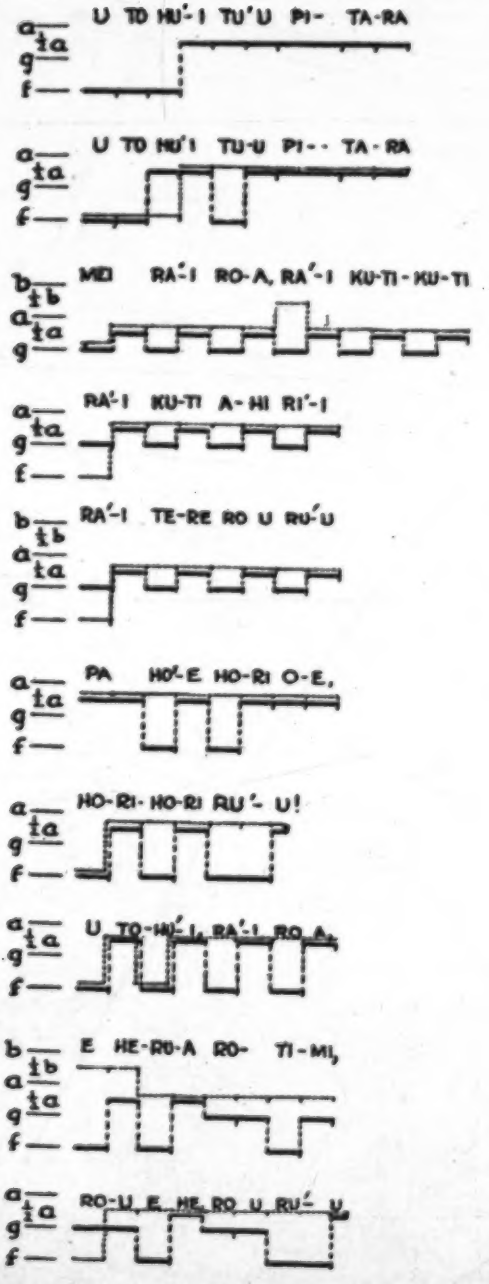
U TO HU'-I TU'U PI- TA-RA
U TO HU'I TU-U PI-- TA-RA
MEI RA'-I RO-A, RA'-I KU-TI-KU-TI
RA'-I KU-TI A-HI RI'-I
RA'-I TE-RE RO U RU'U
PA HO'-E HO-RI O-E,
HO-RI-HO-RI RU'- U!
U TO-HU'-I, RA'-I RO A,
E HE-RU-A RO- TI-MI,
RO-U E HE RO U RU'- U

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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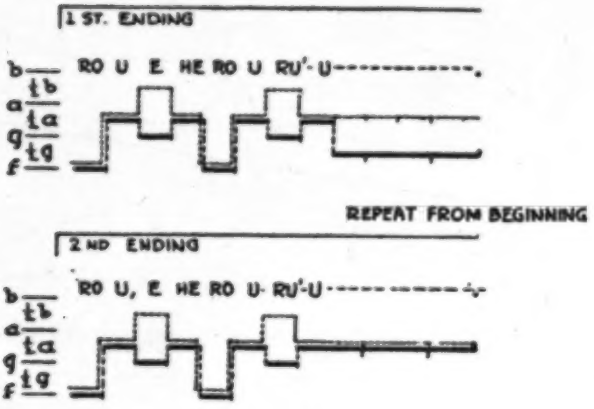
533X



[539]

U tohu'i tu u pitara,
Mei Ra'i Roa, Ra'i kutikuti,
Ra'i kuti ahi ri'i,
Ra'i tere ro u ru'u.
Paho'e hori[3] oe,
Horihori ru'u!
U tohu'i Ra'i Roa,
E herua rotimi,
Ro u e he, ro u ru'u,
Ro u e he, ro u ru'u.

Overturned is my coconut shell,[1]
From Rangi Roa,[2] the lovely,
Of the brilliant glowing sky,
Thence flies my song.
Oh my loving maiden,
A kiss for my song!
Turned right over is Rangi Roa,
Rangi Roa, your land,
My land, my song,
My land, my song!

The Ru'u Tohu'i is a recreational chant. A group of men in a semi-squatting position, with chins resting on the hands sang in a meditative manner, while the girls seated between the two lines of men also sang and at the same time accompanied with graceful pantomimic movement. Rhythmic gesture is most suggestive in the obviously regular musical design of this lyric chant. Of the selections recorded in this paper it seems the most regular in movement, being composed largely of a single interval in symmetrical recurrence. In translating "coconut shell" as "canoe" may it not give a pretty significance to this regular, rhythmic impulse?

The introduction of a second voice (indicated by dotted line) adds variety and particular interest, giving some impression of primitive harmony in ancient Polynesia. Note the sustained interval of a second at the close of the first ending. The same dissonance was often sung as the ending of the first stanza and refrain of the Nani o Kae. The *ru'u* were sometimes

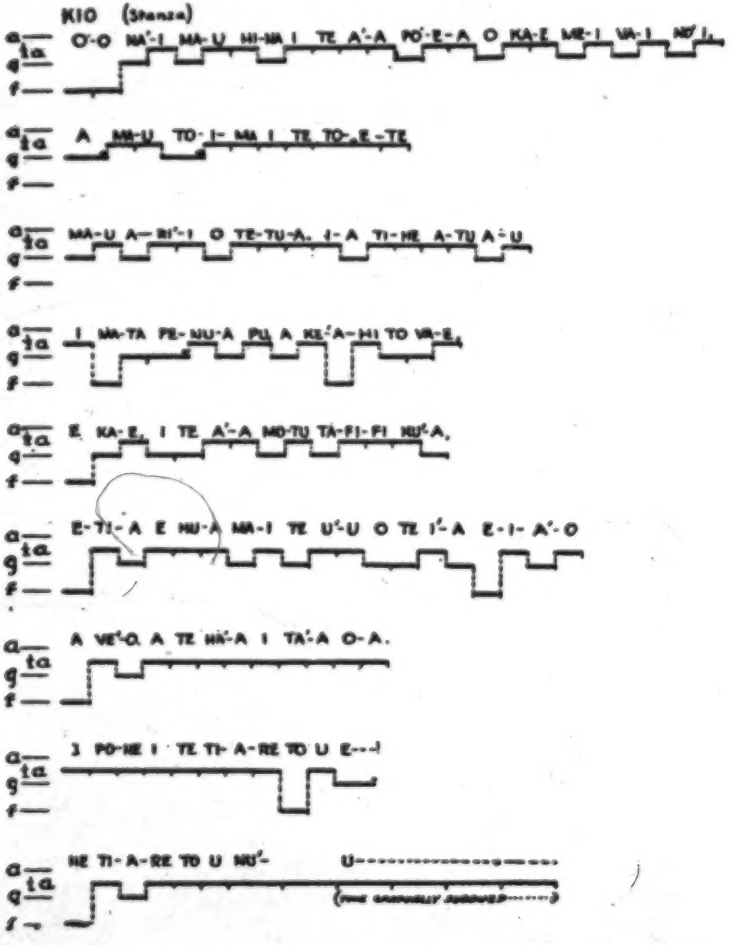
[1] One informant said this meant, figuratively, the singer's canoe; another insisted that it meant his hat.
[2] An island of the Tuamotu Archipelago.
[3] *Hori* (or *honi*) means both to rub noses and to kiss.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

X533 accompanied by several flutes, and many of them were specially composed to be played by the instrument alone. The mouth flute, which has a range of four tones, may be responsible for the range of this type of song.

MELODIC FIGURE 2: NANI O KAE

Tempo: 108 beats a minute. ——, 1 beat; —, ½ beat; ——· ¾ beat; —· ¼ beat.


KIO (Stanza)
O-O NA'-I MA-U HI-NA I TE A'-A PO'-E-A O KA-E ME-I VA-I NO'-I,
A MA-U TO'-I-MA I TE TO-E-TE
MA-U A-RI'-I O TE-TU-A, I-A TI-HE A-TU A'-U
I MA-TA FE-NU-A PU A KE'A-HI TO VA-E,
E KA-E, I TE A'-A MO-TU TA-FI-FI NU'-A,
E-TI-A E NU-A MA-I TE U'-U O TE I'-A E-I-A'-O
A VE'-O A TE HA'-A I TA'-A O-A.
I PO-HE I TE TI-A-RE TO U E---!
HE TI-A-RE TO U NU'-
U----------

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

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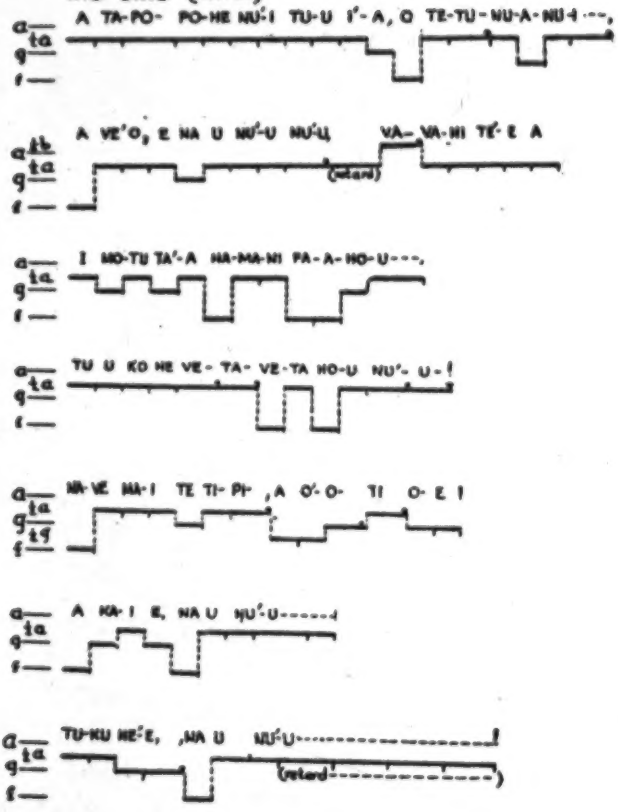
MO UMU (Refrain)


A TA-PO- PO-HE NU'-I TU-U I'-A, O TE-TU-NU-A-NU-I ---,
A VE'O, E NA U NU'-U NU'-U, VA- VA-HI TE'-E A
(retard)
I MO-TU TA'-A HA-MA-NI PA-A-HO-U---,
TU U KO HE VE- TA- VE-TA HO-U NU'- U-!
MA-VE MA-I TE TI- PI- ,A O'-O- TI O-E !
A KA-I E, NA U NU'-U------!
TU-KU HE'-E, ,NA U NU'-U----------!
(retard----------)

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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O'o na'i mau Hina i te a'a po'ea	Hina commanded the youths of Kae
o Kae mei Vai No'i,	from Vai No'i,
"A mau to ima i te toete,	"Take hold of my brother-in-law,
Mau-ari'i-o-Tetua. Ia tihe au	Mau-ari'i-o-Tetua. When you arrive
I mata Fenua pu, a ke'ahi to vae,	At Mata Fenua promontory, kick,
E Kae, i te a'a motu Tafifi Ku'a,	Oh Kae, the islet Tafifi Ku'a,
Etia e hua mai te u'u o te	So that the head of the fish
i'a Eia'o."	Eia'o may turn back."
A ve'o. A te ha'a i Ta'a Oa.	He was harpooned. There was fury at
	Taa Oa.
I pohe i te tiare to u e!	My flower is dead!
He tiare to u nu'u.	The flower of my song.

REFRAIN (*Mouma*)

A tapopohe ni'i tu u i'a, o	My fish Te-tunua-nui was killed,
Te-tunua-nui,	
A ve'o, e na u nu'u nu'u, vavahi te'e a.	Harpooned, cut up raw.
I motu ta'a hamani faahou,	Strips of bamboo split off sharp,
Tu u kohe vetaveta hou nu'u!	My bamboo blade!
Nave mai te tipi, a o'oti oe!	Bring the knife. Cut it up!
A kai e, na u nu'u!	Eat!
Tuku he'e, na u nu'u!	Pass it round!

X533 The Nani o Kae, a recreational chant, expresses the same general mode as the *ru'u*. Usually the *nani* were sung in honor of a young woman to whom the words of the chant indirectly referred. In this particular "*nani*" the poetical subject is obviously legendary. (See p. 22.) Note that the same intervals (minor third, major second, minor second) of the very regular *ru'u* (p. 32) appear here in more diversity of melodic and rhythmic idea. The three-quarter beat is prominent. The three-quarter step is used in the refrain. While not always marked as such, the refrain is usual in Marquesan singing.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

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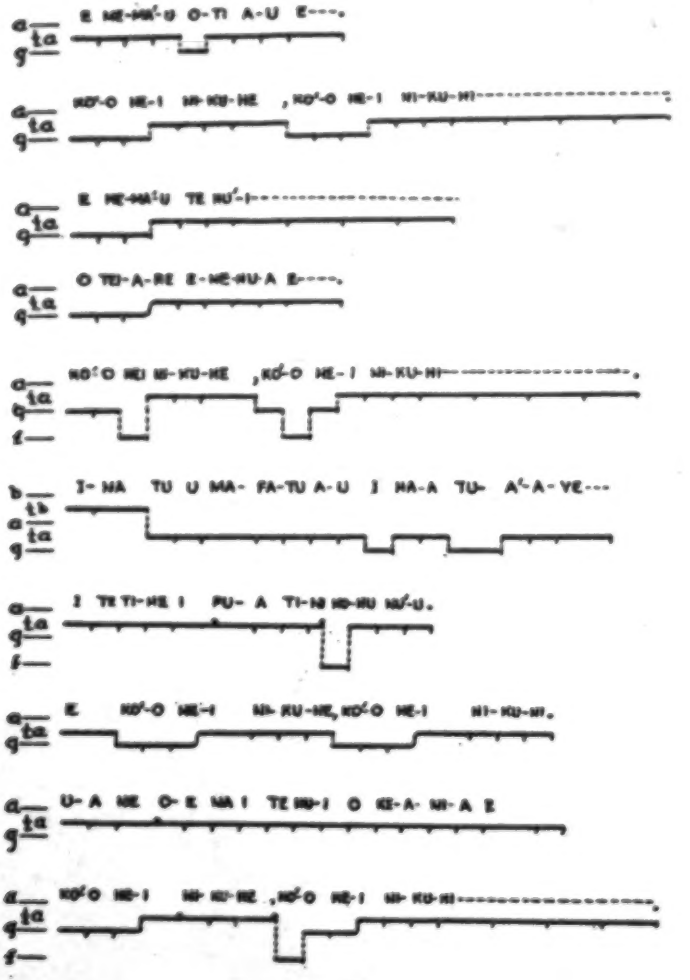
MELODIC FIGURE 8: TAPE'A

Tempo: 120 beats a minute. ——, 1 beat; —, ½ beat; ——· ¾ beat; —· ¼ beat.


a
ta
g
E ME-HA'-U O-TI A-U E----.
KO'-O HE-I HI-KU-HE ,KO'-O HE-I HI-KU-HI----------;
E ME-HA'U TE KU'-I----------
O TE-A-RE E-ME-HU-A E----.
KO'O HEI HI-KU-HE ,KO'-O HE-I HI-KU-HI----------.
b
f
I- HA TU U MA- FA-TU A-U I HA-A TU- A'-A-YE---
I TE TI-HE I PU- A TI-HI HO-HU HU'-U.
E KO'-O HE-I HI-KU-HE, KO'-O HE-I HI-KU-HI.
U-A HE O-E HA I TE HU-I O KE-A- HI-A E

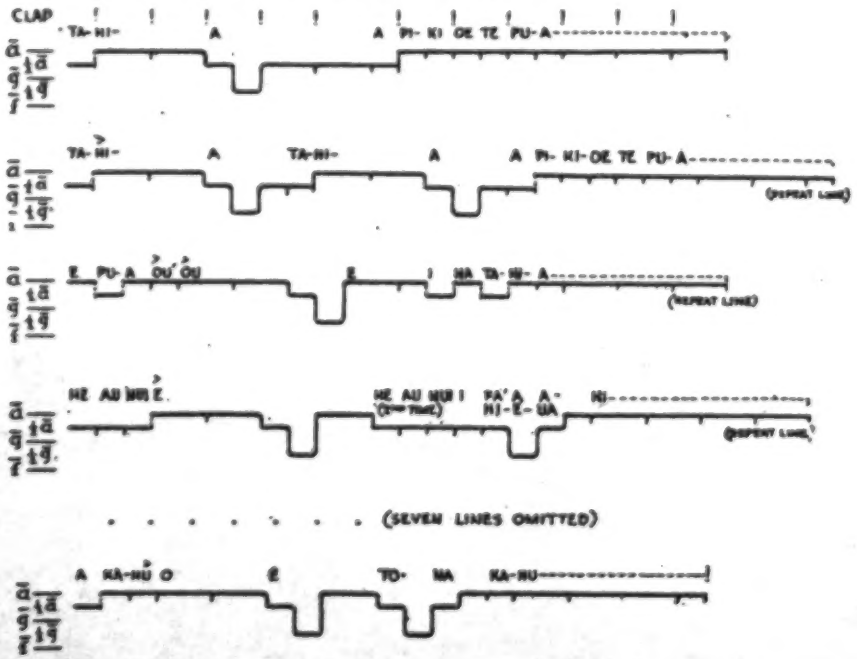
2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

E mema'u oti au e.	Ardent is my love.
Ko'o hei Nīkuhe, ko'o hei Nīkuhi.	A fragrant wreath is Nīkuhe, the lover Nīkuhi.
E mema'u te hu'i	Strong is the desire
O teiare enehua e.	Of the wreath of sweet smelling fern.
Ko'o hei Nīkuhe, ko'o hei Nīkuhi.	A fragrant wreath is Nīkuhe, the lover Nīkuhi.
Ina tu'u mafatu au i haatua'ave	A madness is in my heart.
I te tihe i pua tini kohu nu'u.	To come to my flower, the child of the countless mists.
E ko'o hei Nīkuhe, ko'o hei Nīkuhi.	A fragrant wreath is Nīkuhe, the lover Nīkuhi.
Ua ne oe na i te hu'i o Keania e.	You are the prize of the flower of Ke'i Ani.
Ko'o hei Nīkuhe, ko'o hei Nīkuhi.	A fragrant wreath is Nīkuhe, the lover Nīkuhi.

This *tapeʻa* is the most poetical and also the most intense of the recreational chants, and the melodic idea is the most simple. It followed the singing of the *nani*. Only the women sang, the men accompanying them with rousing vocal ejaculations and vigorous gestures, giving variety and erotic intensity to the limited tonal variation. The refrain, *"Koʻo hei Nīkuhe, koʻo Nīkuhi"* in line 2, recurs in lines 5, 8, 10 in interesting melodic variation.

MELODIC FIGURE 4: PIPINE O TAHIA

Tempo: 72 beats a minute. ——, 1 beat; —, ½ beat.



2: Handy & Winne E, R-5, 4 (1920-1921)1925
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Tahia, a piki oe te pua,	Oh Tahia, climb the pua tree,
Tahia, Tahia, a piki oe te pua.	Tahia, oh Tahia, up the flowering tree.
E pua ou'ou e i na tahia,	Pass a long pole to the girls,
E pua ou'ou e i na Tahia.	A flower picking pole for the young ladies.
He au nui e, he au niu i Fa'a Ani,	Here is a great leaf, the great leaf of Faa Ani,
He au nui e, he au nui i Hieua.	A great leaf to hold the flowers at Hieua.
Eo mai e, o mau-ou-a, a mai!	Calling one another, let's pick the flowers, come!
Eo mai e, o mau-pi'i, a mai!	Answering back and forth, we two climbing, oh come!
A pei e, a hehe'e, a mai!	Ready? Let's go. Come along!
A pei e, e hehe'e, a mai!	All ready. Come along!
A pau taua i te vai hohopu,	Come along for the bath in the stream,
A pau taua i te vai hohopu,	We two, for the fresh-water dip,
E vai hopu ana no Tahia.	A refreshing bath for Tahia.
A kahu oe to na kahu!	Put on your dresses!

This charming lyric was chanted in honor of Tahia, the daughter of Peteraro, by young girls who had been trained by the *tuhuna*. The first line was sung by a woman leader, then the rest of the song flowed on through the girls' voices in the same graceful manner, a truly feminine expression of the Marquesan maiden, for whom the song was composed. The singers sat in rows, bodies swaying in rhythmic movement, while clapping with flat palms (*papaki*), and with hollow hands (*pu*). This chant seems the most artistic bit recorded. The beauty of the design is self-evident. A decided feeling of grace and balance is expressed through the symmetrical recurrence of the slurred motif. Two other variations of this melodic figure occur in the *pope* (melodic fig. 5) and in the *nato* (melodic fig. 9).

533X

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

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MELODIC FIGURE 5: POPE NO TUVAI

Tempo: 128 beats a minute. ——, 1 beat; —, ½ beat.

CLAP
U HI- A O PE- AH-I E TE HO -HU E
O TE TA- TAI O MA- TI- A E TE HO E
E TA-PU E I TE- -NA HO-HU E
E AU-A- HI I-A NO TE A'- I- KI
I TE OU'- O- HO TE PI' I- PI' I, TA AI'- AI E I
CLAP O TO I- A U - I E I O
VI' I- PO- HU- TU- HO-I E I TE-PO-PE

[1] Sung in trailing voice with diminishing tone on exhalation of breath.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

Uhia o Feani e te kohu e i,	A covering of mist shrouds mount Feani,[1]
O te tatai o Matia e te ao e i,	The cloud is a waist cloth for Matia,
E tapu e i tena kohu e i,	Sacred is the cloud,
E auahi ia no te a'iki.	A wreath of smoke for the chief.
Uhia o Teheia te kohu e i,	A covering of mist shrouds Teheia,
O te tatai o A'o Tona e te ao u,	The cloud is the waist cloth of A'o Tona,
E tapu e i tena kohu e i,	Sacred is the cloud,
E auahi ia no te a'iki e i,	A wreath of smoke for the chief,
E auahi ei no te pe'ea e i.	A wreath of smoke for the handsome youth.
I te ou'oho te pi'ipi'i, ta ai'ai e i,	Here, with her hair handsomely done up,
O to ia ui e i, o Vi'ipohutu hoi e i, te pope!	Is his mother, Viipohutu—it is her song!

The beauty of the poetical thought in the Pope of Tuvai, sung in honor of the first born son, has a strong appeal. The ascending melodic trend of each line seems an appropriate expression for the cloud wreath of the young chief.

Grace, balance and strength expressed in steady, rhythmic impulse appear throughout the design of this well-defined melody. The drop of the voice at the close, a feature also of the *putu* (melodic fig. 6), and the *pehi* (melodic fig. 7), is characteristic of singing in other parts of Polynesia.

[1] Mt. Feani, now called Temetiu, the highest peak on Hivaoa, rises above the valley of Atuona on the west side. In the early morning it is often seen with a filmy cloud, like "a wreath of smoke" clinging to the upper stretches of its precipitous rock walls.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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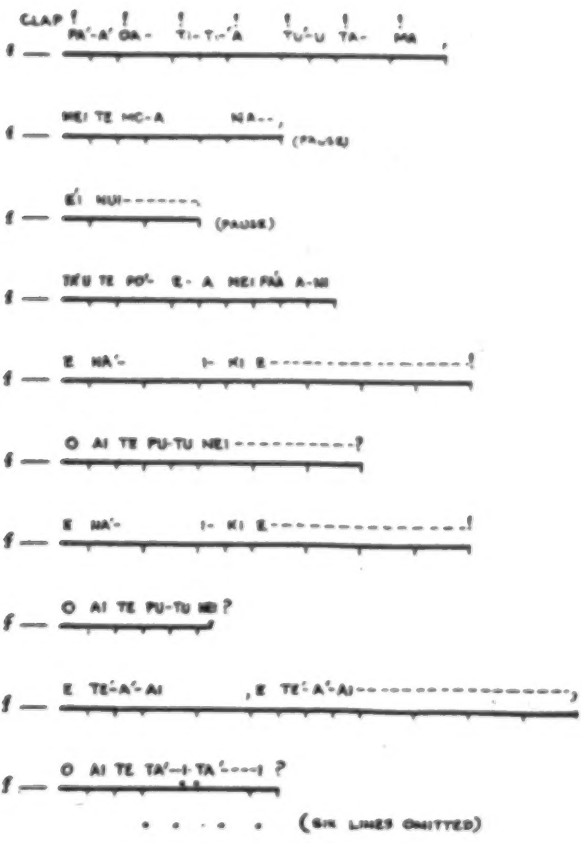
MELODIC FIGURE 6: PUTU NO PA KE'E-KE'E

Tempo: 120 beats a minute. ——, 1 beat; —, ½ beat; —· ¼ beat.


CLAP
PA'-A' OA- TI- TI-'A TU'-U TA- PA
HEI TE HO-A NA--
(PAUSE)
E'I NUI-------
(PAUSE)
TE'U TE PO'- E- A HEI PAA A-HI
E HA'- I- KI E----------!
O AI TE PU-TU HEI----------?
E HA'- I- KI E----------!
O AI TE PU-TU HEI?
E TE'-A'-AI , E TE'-A'-AI----------,
O AI TE TA'--I-TA'----I ?
(SIX LINES OMITTED)

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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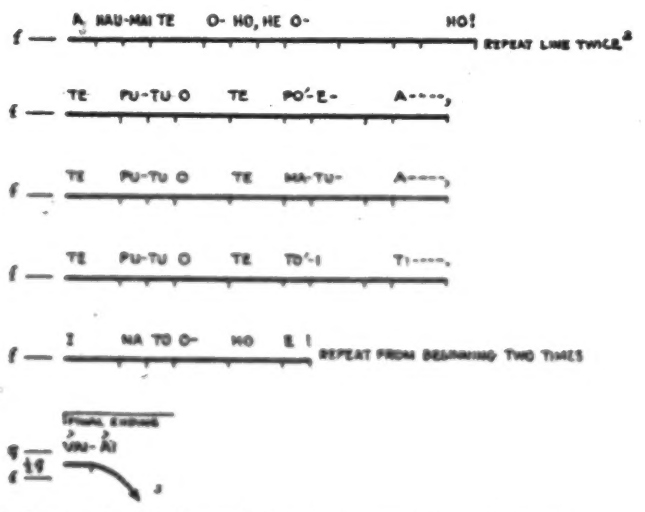
A HAU-MAI TE O- HO, HE O- HO!
REPEAT LINE TWICE
TE PU-TU O TE PO'-E- A----,
TE PU-TU O TE MA-TU- A----,
TE PU-TU O TE TO'-I TI----,
I NA TO O- HO E !
REPEAT FROM BEGINNING TWO TIMES
VAU- AI

[1] First time sung by the old men in deep bass; second time, by the middle aged men in medium voice; third time, by the young men in higher voice.
[2] Sung in trailing voice with diminishing tone on exhalation of breath.

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Pa'a'oa-titi'a tu'u tama,	Clapping-stone-porpoise is my child,
Mei te moana,	From the sea,
E'i nui.	A great whale's-tooth is he.
Ta u te po'ea mei Fa'a Ani.	The handsome youths from Fa'a Ani[1] disembark.
E Na'iki e!	Oh you Na'iki![2]
O ai te putu nei?	Who are these *putu* singers?
E Te'a'ai, e Te'a'ai.	They are Te'aai.
O ai te ta'ita'i?	Who compose the accompanying suite?
O Puhe-putona te putu nei	This *putu* is Singing-conch-shell's.
O Puhe-putona te ta'ita'i	This suite is Singing-conch-shell's.
Ma una o na mou oho,	Upon the heads,
E mou oho no te motua,	The heads of the uncles,[4]
Motua o Kahu-ei-nui,	The uncle Whale's-tooth-robe,
Anoa Va'a-putona.	Or Conch-shell-canoe,
A haumai te oho, he oho!	Bow the head!
Te putu o te po'ea,	The song of the handsome youth,
Te putu o te matua,	The song of the fine fellow,
Te putu o te to'iti.	The song of the child.
I' na to oho e!	Onto the head, ah!
Avai ai.	Leave it just so!

This strong monotone chant sung by the men only, in honor of a young man, is naturally pronounced in masculine qualities. A marked diversity of rhythm is emphasized by vigorous clapping, *papaki* (p. 12), and *pitiko* (p. 12)—and drumming. The men stood as they sang in a semi-circular

[1] The place near the shore where canoes were kept at Atuona.
[2] The Atuona tribe.
[3] A sub-tribe of the Naiki.
[4] Refers to the ceremonial carrying of a sacred child on the heads of uncles.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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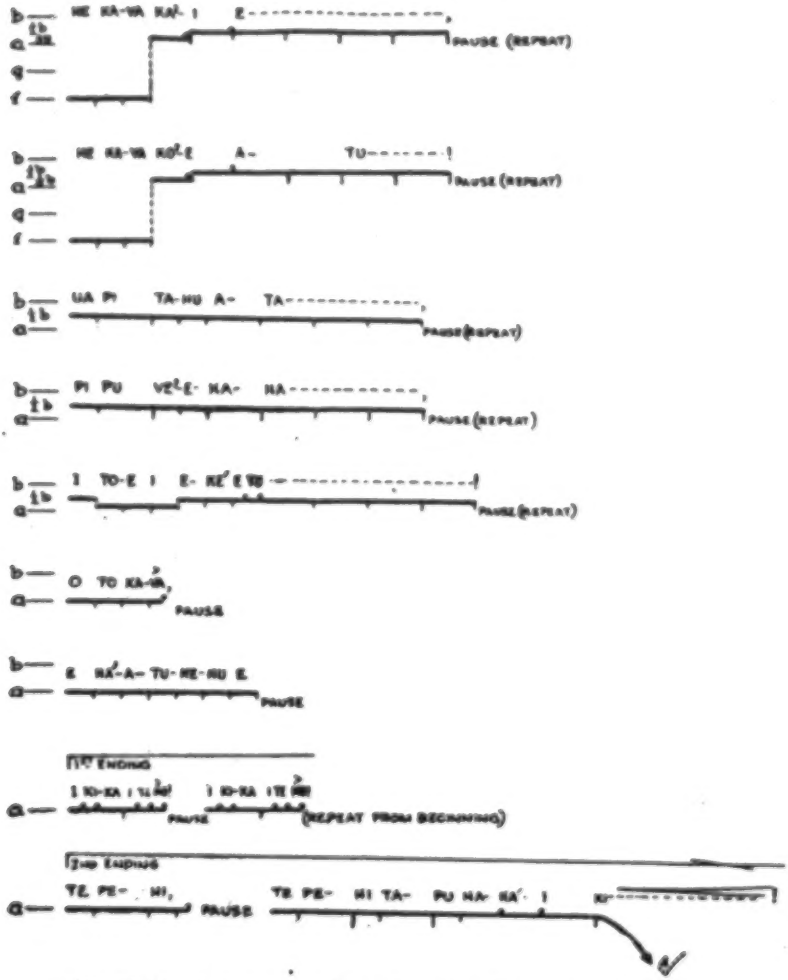
group, the old deep-voiced men in the center, the middle-aged, medium-voiced men next, and the young men of high voice on the outside. Imagine the climax refrain *"A haumai to oho, he oho"* (line 17) sung in turn by these three choirs!

The trailing voice occurs at the close as in the *pope* and the *pehi*.

MELODIC FIGURE 7: PEHI

Tempo: 120 beats a minute. —— 1 beat; — ½ beat; ——· ¾ beat; —· ¼ beat.



* The syllable *hi* is sung in trailing voice, with audible expulsion of breath.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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He kava ka'i e,	The kava is cut.
He kava ko'e atu!	Kava without ends (unlimited)!
Ua pi Tahu Ata,	Tahu Ata[1] is full of it,
Pi pu Ve'ekaha,	Entirely full is Ve'ekaha,[2]
I toe i Eke'etu!	There is plenty more at Eke'etu![3]
O to kava,	It is your kava,
E Ha'atu, kehu e.	Oh Ha'atu, handsome fellow.
I kika i te mou!	The fowl is carved![4]
Te pehi tapu haka'iki!	It is the sacred *pehi* of the chief!

The vigor of the *putu* continues and increases in the rousing *pehi* or drinking song, really the refrain of the *putu*. The crier, standing in the midst of the singers begins by chanting in monotone in very high voice, dropping gradually on the last syllable of his introductory phrase. The leader and singers then take up the chant without clapping or drums. Intensity of emotion is easily read in the diversity of irregular rhythms and vocal expressions, such as dramatic pauses and sharp releases. After the singing of the rousing *putu* the unusual inflection in the opening interval of the kava song is not surprising. Note that this interval is a major third augmented by a quarter step, other quarter steps occur throughout this song. (Compare *nani* p. 35, and *pope*, p. 40.)

---

[1] The island, Tahuata.

[2] The name of a kava plantation in the valley of Motopu, on Tahuata.

[3] The name of a feast-place at Atuona, Hivaoa.

[4] When kava was drunk, a bit of flesh of some kind, slightly singed in the flames of a fire, was eaten immediately after the draught was taken. According to the natives, this was essential to experiencing the full narcotic effect.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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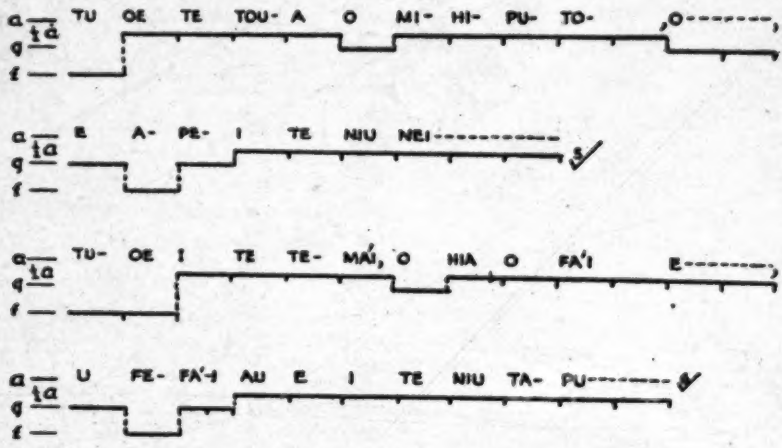
MELODIC FIGURE 8: UHAKI

Tempo: 192 beats a minute. ——, 1 beat; —, ½ beat.



[1] As slow trill, *i* is sung with increasing rapidity as long as the breath lasts.
[2] As slow trill, *u* is sung with increasing rapidity as long as the breath lasts.

VERSE

[539]

Tu oe te toua o Mihi-putona, o,	Wage the war of Mihi-putona,
E apei te niu nei.	Prepare the sling-shot.—
Tu oe i te tema'i, o hia o fa'i, e,	Make war,.....(?).....,,
U fefa'i au e i te niu tapu.....	I fight with the sacred sling-stone.....
Etc.	*Etc.*

This *uhaki,* a religious chant, is a mourning song for a dead warrior. (See melodic figure 8.) Intoned by both men and women, and accompanied by small drums, it is characterized by the wail typical of singing in other parts of Polynesia. The final vowel in lines 2 and 4 is prolonged in a sort of slow trill in constant acceleration, producing a rapid recurrence of shake or break in the voice.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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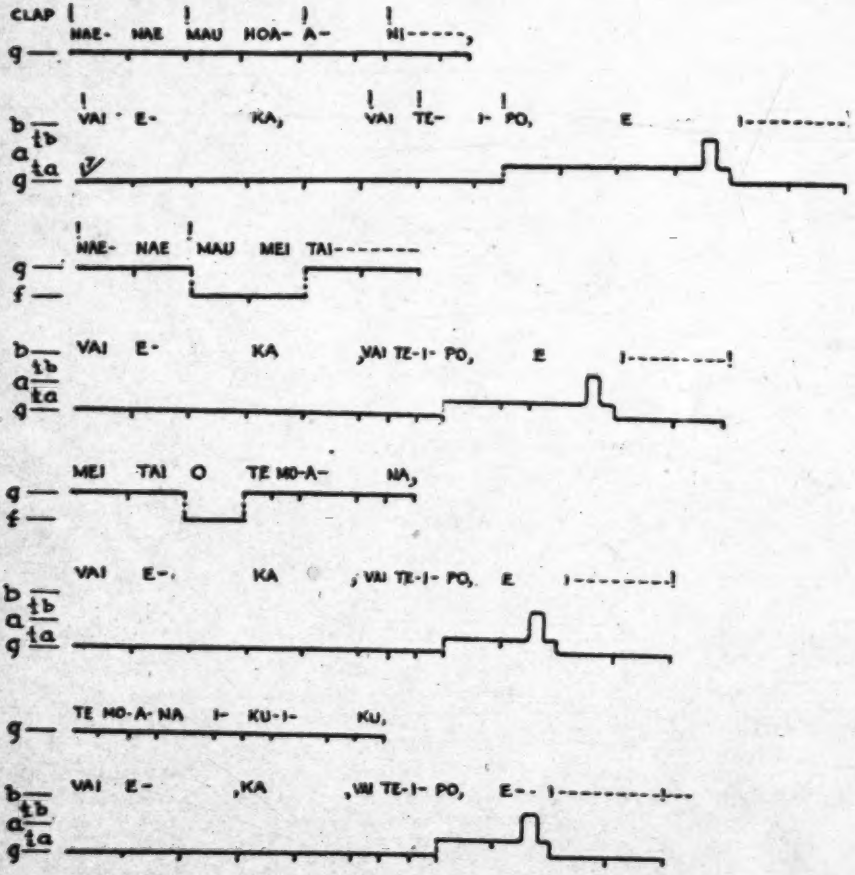
MELODIC FIGURE 9: NATO O HOA-ANI

Tempo: Parts I and II, 108 beats a minute; Part III, 162 beats a minute;
Part IV, 144 beats a minute: ——, 1 beat; —, ½ beat.

Part II is repeated nine times, changing each time in line four the number of the slab. Part IV is cried in a loud voice; some singers clap regularly on every beat; others, on alternate beats.

PART I


CLAP
NAE- NAE MAU HOA- A- HI-----,
VAI E- KA, VAI TE- I- PO, E I---------
NAE- NAE MAU MEI TAI-------
VAI E- KA ,VAI TE-I- PO, E I---------!
MEI TAI O TE HO-A- NA,
VAI E- KA ,VAI TE-I- PO, E I---------!
TE HO-A- NA I- KU-I- KU,
VAI E- ,KA ,VAI TE-I- PO, E-- I---------!

[1] The interval g to ♭a varies from a quarter step to a half step.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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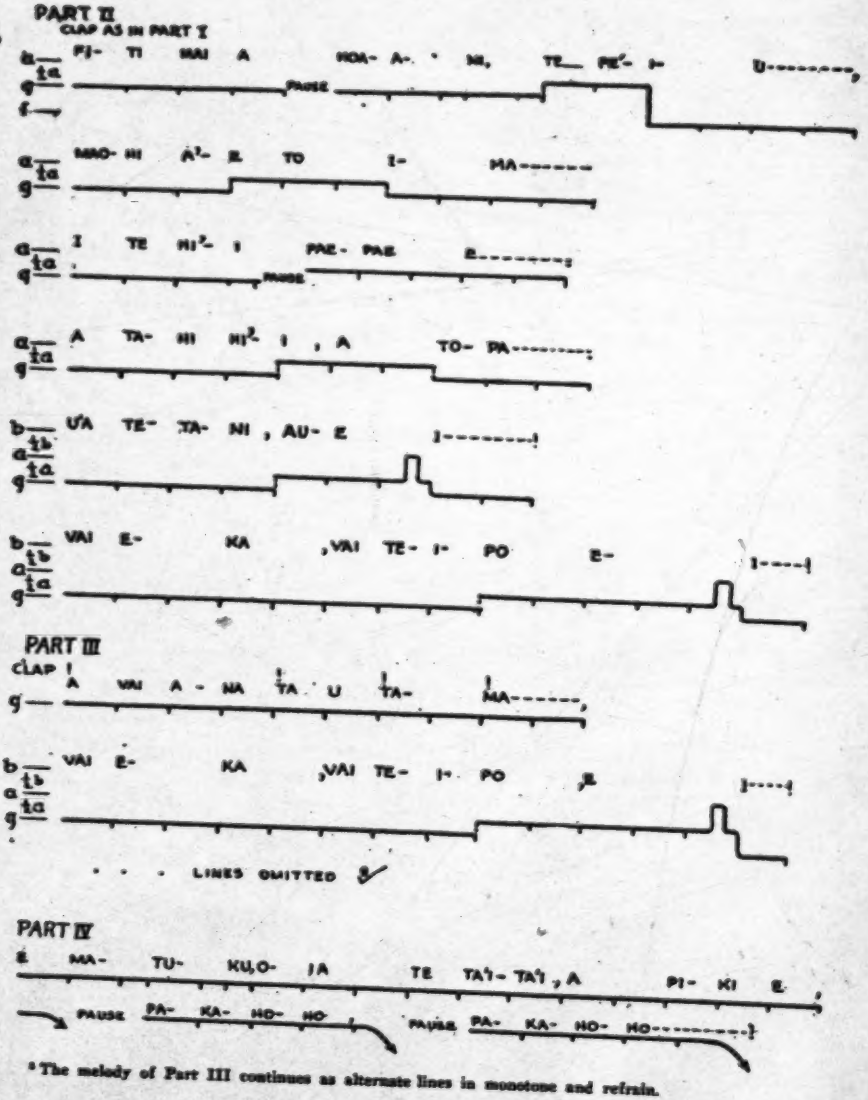

* The melody of Part III continues as alternate lines in monotone and refrain.

PART I

Naenae mau Hoa-ani,
Vai eka, vai teipo, e-i!
Naenae mau mei tai,
Vai eka, vai teipo, e-i!
Mei tai o te moana,
Vai eka, vai teipo, e-i!
Te moana ikuiku,
Vai eka, vai teipo, e-i!

All out of breath, Hoa-ani,
Easy, [sing] easy!
Out of breath, from the sea,
Easy, [sing] easy!
Out of the water of the ocean,
Easy, [sing] easy!
The sun-reflecting ocean,
Easy, [sing] easy!

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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The verse continues with varied description of the sea until Part II is reached. 533X 539

PART II

Fiti mai a Hoa-ani, te pe'iu,	Came up this way Hoa-ani, the chiefess,
Maohi a'e to ima	Seized with her hand
I te hi'i paepae e.	The slabs on the platform.
A tahi hi'i, a topa.	At the first slab she fell.
U'a te tani, aue i!	She uttered an angry cry, *aue!*
Vai eka, vai teipo, e-i!	Easy, [sing] easy!

This verse is repeated in the same form nine times, the only change being that the number of the slab is changed each time, running from one to ten. The chant then goes on to Part III.

PART III

A vai ana ta u tama,	Leaving my child,
Vai eka, vai teipo, e-i!	Easy [sing] easy!
Te tama he'e a enata.	The child who walks like a man.
Vai eka, *etc.*	

The verse goes on at some length with obscure reference to some traditional events.

PART IV

E Matuku, o ia te ta'ita'i, a piki e,	Oh Matuku, here is the saltiness when you climb up,
Pakahoho, pakahoho!	Dead the color, dull! (?)

These words sung in a very high voice, were inserted whenever the singers wanted to stop for a rest. The translation of the lines is uncertain, and, obviously the meaning is obscure. It is probably a proverbial saying, which seems not to be clearly understood even by the natives. 533X

In general the *nato* were tapu chants. Although the words of this Nato of Hoa-ani do not seem of a religious nature, this was the type of intonation composed by the *tuhuna* for great sacred festivals. It was sung only by the old men and accompanied by clapping and drumming. In its four distinct parts it is the most elaborate of the chants recorded, revealing many elements of structural merit. The poetical idea is similar in Part I and Part III, the refrain in alternate lines, adding grace to the dignified monotone. Here is the third variation of the slurred motif. (Compare *pipine*, p. 38, and *pope*, p. 40.) The contraction of refrain phrase recurs in lines 4 and 6 in Part I. Part II bears an interesting folk element in its nine repetitions. Line 5 of this part contains an anticipation of the refrain motif in the following line. Part IV, in strong contrasting mood used as an interlude *ad libitum*, adds decided variety and dramatic feeling. Is it forcing the term to call this a primitive three-part form?

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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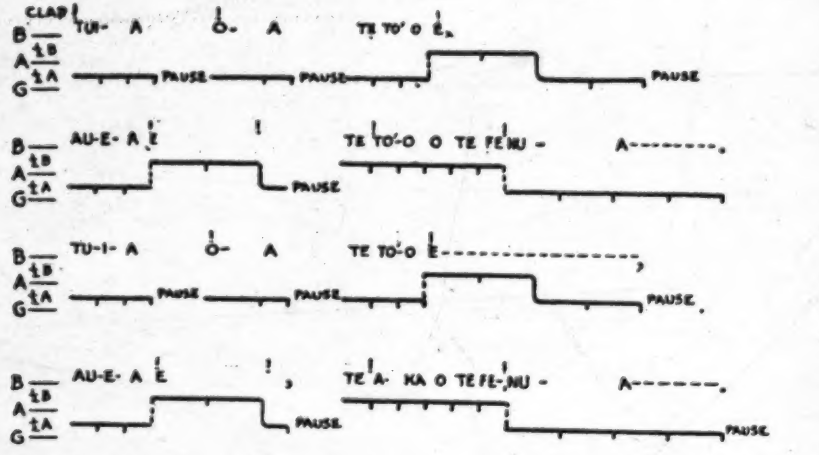
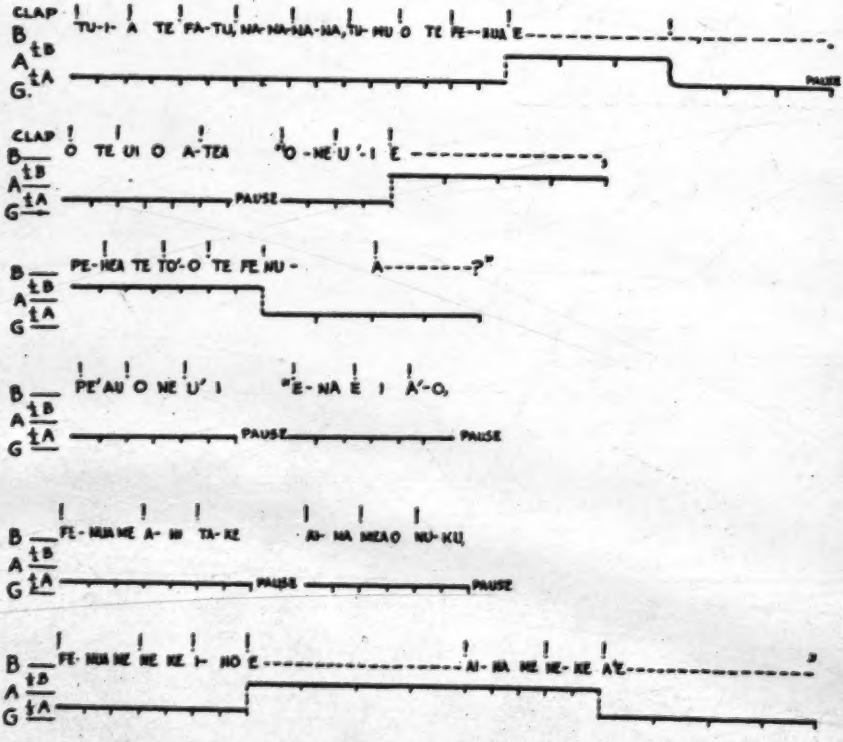
MELODIC FIGURE 10: PU'E

Tempo: Part I, 70 beats a minute; Part II, 128 beats a minute.
—, 1 beat; —, ½ beat.

PART I



PART II


CLAP
TU-I- A TE FA-TU, NA-NA-NA-NA, TU-NU O TE FE--NUA E
CLAP
O TE UI O A-TEA 'O-NE U'-I E
PE-NEA TE TO'-O TE FE'NU - A
PE'AU O NE U' I 'E-NA E I A'-O,
FE-NUA NE A- HI TA-KE AI- NA NEA O NU-KU
FE-NUA NE NE KE I- NO E AI- NA NE NE- KE A'E

PART III – REPETITION OF PART I

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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PART I

Tuia oa te to'o e,
  Auea e, te to'o o te fenua.
Tuia oa te to'o e,
  Auea e, e aka to te fenua.
Etc.

They were mated, long ago, the root-stocks,
  Ah! The root-stocks of the land.
They were mated, long ago, the root-stocks,
  Ah! The roots of the land.
Etc.

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PART II

Tuia te fatu—nananana!
Tumu o te fenua e.
O te ui Atea, "One U'i e,
Pehea te to'o te fenua?"
Pe'au One U'i, "Ena e i a'o,
Fenua me ahi take
Aina mea o Nuku
Fenua me neke iho, e,
Fenua me neke a'e."

Mated, the founder—quickly, quickly!
The source of the land.
Atea[1] asks, "Oh, One U'i,[2]
How was it, the growth of the land?"
One U'i replied, "There, far below,
Is a land with a fiery bottom,
The country of Nuku,
With land spreading this way,
And land spreading that."

The *pu'e* was the religious chant most frequently used and very tapu. 533X It was intoned by the tribal priest or by a group of old men in very deep bass. The chorus was accompanied by a number of big drums, small drums and clapping. It presents another musical idea in three d:t parts. (Compare the *nato*, p. 47.) The third part is a repetition of the first in slow impressive movement. The middle part, in contrasting mood, is chanted in rapid recitative. This chant, by nature of its fundamental purpose and expression of creation is the most impressive of all the chants. The melodic idea is majestic in its simplicity. The strength of the major second pervades the movement. Impressive pauses and sustained tones at the ends of the phrases, give a feeling of unlimited power and expansiveness. Such chanting, combined with the dynamic effects of the drumming and clapping, produced an intentionally powerful spell.

[1] A god, whose name may be translated "Widespread-whiteness."
[2] A goddess, whose name may be translated "Dark Sand," or "Red Earth."

2: Handy & Winne
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[For information on Marquesan music and samples thereof, see category 116, pp. 5-51.]